

PRIL, 1947

Illinois U Library

MAGAZINE OF ART



¶ Aprill byn ich genant
Die reben ich beschneyd durch dz landt.
In disem monat nym dich nitt an.
Das du lassest zu der median.

THE AMERICAN FEDERATION OF ARTS • WASHINGTON, D. C.

PARKE-BERNET GALLERIES • INC

30 EAST 57 ST • NEW YORK 22, N. Y.

*Public Auction Sales of
Art and Literary Property*

WEEKLY FROM
SEPTEMBER TO JUNE
featuring at least once monthly

*Sales of Fine
Paintings*

for which catalogues can be procured at
a nominal price. Ask to be placed on our
mailing list to receive advance circulars
(free of charge) describing collections in detail

WILDENSTEIN

LOAN EXHIBITION

CEZANNE

For the Benefit of
New York Infirmary

Through April 26

Admission 50c, plus tax
10 to 5:30 - Closed Sundays

19 East 64th Street, New York City

DURAND-RUEL

ESTABLISHED 1803

Current Exhibition

RECENT PAINTINGS BY
FELIX RUVOLO

To April 19

12 EAST 57th STREET
NEW YORK



ORTHCOMING

nean Phillips writes about the paintings of Arthur
ve, one of America's pioneer moderns who died
cently.

• •

n Shahn comments on the photographs of Cartier-
esson, with a very simple explanation of why they
e so memorable.

• •

son Danes discusses the problem of sculpture
d architecture, basing his article on the exhibition,
rchitecture Needs Sculpture," held by the Sculp-
s' Guild at the Architectural League in New York
ring the winter.

• •

P. Richardson offers a chapter of his forthcoming
ok on Washington Allston, to be published by the
iversity of Chicago Press.

• •

e editor continues the series of articles on younger
ists with a discussion of the work of Arthur Osver.

• •

ristopher Tunnard writes about "The Romantic
burb," "How dull would be the pages of PUNCH
d THE NEW YORKER, how empty the charges of
wis Mumford and Edmund Wilson against society,
re it not for the existence of our urban fringe!"

The American Federation of Arts

FOUNDED 1909

OFFICERS

ROBERT WOODS BLISS, *Honorary President*
HUDSON D. WALKER, *President*
JULIANA R. FORCE, *First Vice-President*
GEORGE HEWITT MYERS, *Second Vice-President*
GRACE L. McCANN MORLEY, *Third Vice-President*
HARRY L. GAGE, *Treasurer*
THOMAS C. PARKER, *Director and Secretary*

BOARD OF TRUSTEES

To Serve to 1947

Philip R. Adams George Hewitt Myers
Juliana R. Force Charles H. Sawyer
Hartlett H. Hayes, Jr. L. M. C. Smith
Grace H. F. Jayne Hudson D. Walker

To Serve to 1948

Robert Woods Bliss Grace L. McCann Morley
Lloyd Goodrich Henry E. Schnakenberg
Gar Kaufmann, Jr. James Thrall Soby
Alton Lowenthal Matthew Woll

To Serve to 1949

Richard F. Bach Harry L. Gage
Jones Rindge Clafin Joseph Hudnut
Eloise Spaeth
William M. Milliken

Honorary Members of the Board

Frederic N. Levy C. C. Zantzinger

EDITORIAL BOARD

Lloyd Goodrich, *Chairman*

Frederic H. Barr, Jr. Horace H. F. Jayne
Jacques Barzun Edgar Kaufmann, Jr.
Alan I. H. Baur A. Hyatt Mayor
Donald J. Bear Hermon More
George Chermayeff Grace L. McCann Morley
Jones Rindge Clafin Duncan Phillips
Manner McK. Crosby Daniel Catton Rich
Eloise d'Harnoncourt E. P. Richardson
Guy Pene duBois Gilbert Seldes
Robert Hamlin James Thrall Soby
Hartlett H. Hayes, Jr. Franklin C. Watkins
Joseph H. Hudnut Carl Ziegler

MAGAZINE OF ART

A National Magazine Relating the Arts to Contemporary Life

JOHN D. MORSE, *Editor*

VOLUME 40

APRIL, 1947

NUMBER 4

Woodcut (twice enlarged) from the "Kalendar Deutsch," published in
Augsburg in 1484 by Hans Schönsperger. Collection of the Metropolitan
Museum of Art COVER

The verse, translated by Paul McPharlin, reads:

My name is April. Through the Land
I prune the dead wood out; so stand
Not hesitant this month, but do
The things you must and see them through.

Dorothy Liebes, Designer for Mass Production. *By Elizabeth McCausland* 131

"This is the beginning of good, honest, even beautiful design, at prices which
move out of the luxury brackets into the reach of middle class incomes,
ultimately, through mass production to democratic levels."

Felix Ruvolo. *By Katharine Kuh* 136

"No American painter living today . . . can produce more sensuous surfaces
or richer color surprises" than this young artist of Sicilian origin.

American Colonial "Painting in General." *By James Thomas Flexner* . . 138

" . . . it has long been considered axiomatic that the colonials painted only
portraits . . . Advertisements and other old records prove that" they created
a wealth of other works. "Artists who kept their advertisements brief offered
'painting in general,' a phrase that fits accurately the activity of most colonial
painters."

Mr. Catherwood's Panorama. *By Victor W. von Hagen* 143

In 1838, Frederick Catherwood, English architect, artist, and archaeologist,
established New York's "first and last permanent panorama" in a frame rotunda
on Broadway. "The location was excellent; it fronted Billy Niblo's San Souci
where his inebriated patrons could stumble over to the gas-lighted panorama
and be sobered by looking at a huge canvas of the Holy Land."

Richard O'Hanlon. *By Alfred Frankenstein* 147

This young San Francisco sculptor's "animals and birds are works of great
simplicity . . . they could consort in perfect harmony with the monumental
sculpture of middle America."

Form and Function in the Architecture of Jefferson. *By Fiske Kimball* . 150

"Jefferson—*mirabile dictu*—was functional as well as formal. Form did not
'follow function,' any more than it ever has; it was created in and with
function . . ."

The Bull by Picasso. *By Alfred H. Barr, Jr.* 154

" . . . probably never before has the artist demonstrated so clearly and ex-
plicitly the process of abstraction."

Artist at Bikini. *By Richard B. Freeman* 156

"One critic bemoaned the fact that . . . at Bikini there was only one artist
and 'Of all things he was an abstractionist!'" Mr. Freeman replies: "No
amount of realistic literature could possibly convey the staggering implications
of the symbols: E = MC²."

List of Colonial Painters and Their Work. *By James Thomas Flexner* . 160

Book Reviews 161

April Exhibitions Throughout America 165

Art Opportunities 168

PUBLISHED BY

THE AMERICAN FEDERATION OF ARTS

THOMAS C. PARKER, DIRECTOR

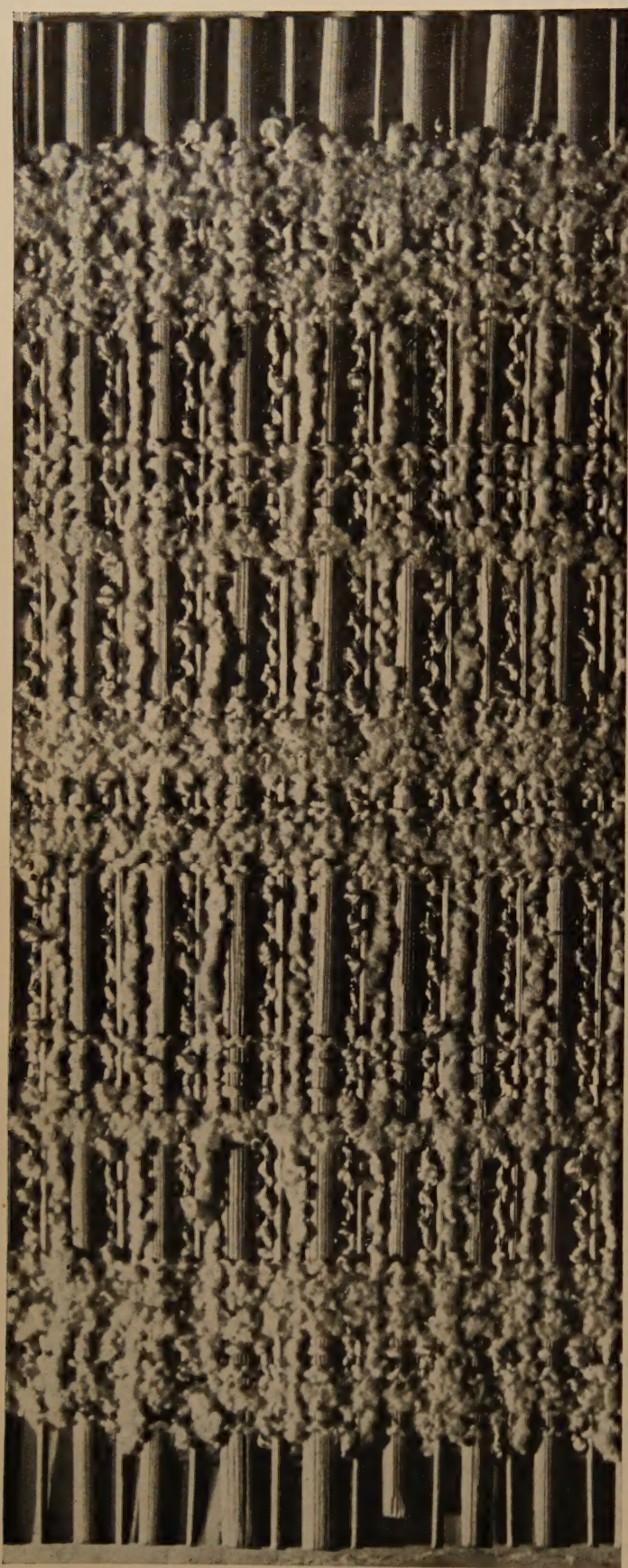
NATIONAL HEADQUARTERS: BARR BUILDING, WASHINGTON 6, D.C. PHONE NATIONAL 8178

The MAGAZINE OF ART is mailed to all chapters and members of the Federation, a part of each annual
membership fee being credited as a subscription. Entered as second class matter October 4, 1921, at the
Post Office at Washington, D. C., under the act of March 3, 1879. Subscriptions: United States and
possessions, \$5.00 per year; Canada \$5.50; Foreign \$6.00; single copies 75 cents. Published monthly,
October through May. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1947 by
The American Federation of Arts. All rights reserved.

All Mss. should be sent to the Editor, MAGAZINE OF ART, 22 E. 60th St., New York City 22. Unsolicited
Mss. should be accompanied by suitable photographs (no sepia prints) of first-class quality required to
illustrate them, and must be accompanied by stamped, self-addressed envelopes, to insure return. The
Editor assumes no responsibility for the return of unsolicited material. Payment is made on publication.

Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from
every quarter, not even among our contributors; we believe that writers are entitled to express opinions
which differ widely. Although we do not assume responsibility for opinions expressed in any signed
articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way
to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

Editorial and Advertising Offices: 22 E. 60th St., New York City 22. PL 9-7872.
Advertising Director, Arthur Morton Good



Dorothy Liebes: Section of untrimmed roller cloth. Used vertically for lampshades, horizontally as Venetian blinds. In the finished product the reeds have been trimmed before insertion into the warp of the fabric, which has been measured to specification on the loom. Blinds are obtainable with brilliantly painted reeds of all sizes and colored fabrics, sometimes used merely as bands to hold the slats in place.



Liebes: Upholstery weave designed for Goodall Fabrics, called the "Goodall Gold Twist," about \$10.80 per yard, retail. Metal thread is used in combination with mohair and cotton. This fabric, developed in 1942, is now in production, available at present in Chinese red, bright green, and natural, which can be dyed. The color range will be expanded. As an example of its versatility, it makes handsome covers for some of Mrs. Liebes' own sample books.

DOROTHY LIEBES

DESIGNER FOR MASS PRODUCTION

BY ELIZABETH McCAUSLAND

DOROTHY LIEBES' design and craft contributions have been discussed a great deal. Only a couple of years ago the Brooklyn Museum put on a comprehensive exhibition, "Twenty-Five Years of Dorothy Liebes." During February the Rhode Island School of Design staged a similar display. Less, probably, has been written and done about her ideas of how custom-made consumers' goods, whether dress goods or wall papers, can furnish a rich design source for mass-produced commodities. Yet for millions of Americans, it is the latter which signifies. Who can pay \$15 a roll for wallpaper? But \$1.25, that's a price of another color. Only so can art be brought into America's daily life, and the American scene changed from its present rather drab and dreary tastelessness. Let's hear what Mrs. Liebes herself has to say on the subject.

First question to come to mind: "Are there technical problems which can be solved on the hand loom without too costly an outlay of time and labor but which cannot be solved on the power loom without a disproportionate overhead?"

To this poser, Dorothy Liebes replies: "Without doubt, the hand technique can be much more simply and quickly set up and executed than the power loom. The mere matter of warping alone, where a small yardage does not produce the typical or desired tension, renders it impossible to turn out trial samples effectively and cheaply. One has to put at least ten to twenty yards of warp on a machine loom to get any sort of a representative tension. In contrast, one yard can be tied on a little hand loom in an hour and in two hours one can have a cloth to study and live with while deciding whether or not to test it out on a power loom."

Mrs. Liebes continues to expound how hand craft skills may be translated into designs for power production: "One can also do a variety of techniques on one simple warp on a hand loom, where this would be quite impossible on a power loom. For example, on a simple four harness loom, it would be possible to do a linen weave; a twill weave; a diagonal; a chevron. It would also be possible to pause and do an open slot tapestry or an interlocking slot tapestry; to do a bit of crueling and embroidery, or even appliqué; to do a knotting technique with Rya or Giordes knot which would give you a loop or pile fabric. It would be possible to do an open mesh weave, which would at least approximate a Leno construction.

"In other words, one can be a virtuoso on a very simple warp, via the hand technique, where the limitations of the power loom are exceedingly definite. One must think about the warp as the bones of the structure and the weft as the flesh, the substance which allows the cloth to come into being."

A prime characteristic of the Liebes hand-woven textiles has been their free and lavish utilization of a great variety of materials, ranging from traditional wool fibers to metals and plastics. Is this rich improvisation of surface and texture likely to be sacrificed when the hand product or design is transferred to the power loom?

• •

ELIZABETH McCAUSLAND, AUTHOR AND CRITIC, LIVES IN NEW YORK CITY AND IS A FREQUENT CONTRIBUTOR TO THE MAGAZINE OF ART.



The studio on Sutter Street, San Francisco. Dorothy Liebes and some of her eighteen assistants are shown at the loom against a background of bins containing a wide palette range of colored wool for use in samples. There are also facilities in the studio for working out design repeats in watercolor from samples made up on the loom. Textiles are adapted for mass production from these swatches and watercolor samples by the firms for which Mrs. Liebes designs.

That is, "Are the materials of modern technology, whether natural or man-made, equally susceptible to hand and to machine fabrication?"

To this the answer is an unequivocal yes, amplified by the designer, as follows: "There may be different ways of achieving the end. It may be a little more difficult to use certain fibers on the hand loom or vice versa on the machine loom. But those are all mechanical details which can be overcome with time and patience and, I might add, skill."

In regard to the economics of machine production as compared with hand craft, Dorothy Liebes is also optimistic. When interviewed at the Hotel Gotham, which she makes her New York headquarters on flying trips from the West Coast—whose southland she says is developing into a really important textile center, due to the proximity of the movie industry—she tossed around huge wall paper sample books to prove the point.

Here is a tweed design, made by United Wall Papers, one of her accounts. Originally made and sold as a de luxe item at \$15 a roll, it has been scaled down to \$1.25 a roll, thanks to mass production economies. Similarly, a hand woven dress fabric selling for \$50 a yard has been manufactured, by another client, Goodall Fabrics, at \$5.60 a yard wholesale. This is the beginning of good, honest, even beautiful design, at prices which move out of the luxury brackets into the reach of middle class incomes, ultimately, through mass production to democratic levels.

How does this trend operate? Here, too, Mrs. Liebes has the answer ready: "In America we certainly all feel that the great thing for which we stand is *better and better for less and less*. In other words, the standard of living is immeasurably better than it was some fifty years ago. By the same token, public taste is certainly at a higher standard for mass goods and is steadily rising.

"We hope, now that the war period is more or less over, better design will be on the march again. But the answer to inexpensive material in any field is mass production. It is the miracle of our country and can be a great esthetic as well as economic factor in the life of our people. The important thing is not, as I said before, that Doris Duke Cromwell can have some material at \$50 a yard, but that by experimenting on Doris Duke Cromwell, who fosters an interest in hand-made anything, an idea is brought forth which is applicable to the machine."

Having a long experience in the weaver's art, Dorothy Liebes keeps returning to weaving problems, though her ideas are adaptable also to other fabrics than those conventionally associated with the loom. She stresses the changing nature of design, especially as influenced by the changing materials of contemporary synthetics and plastics. Here the range for experiment is practically unlimited.

In the experimental area obviously flexibility and freedom are essential. This point also she emphasizes, pointing out that: "The hand loom possesses the great advantage over the power loom that you can control your timing." She adds: "Then, too, the hand is closest to the mind and is still the most wonderful tool known to mankind by which to interpret his thoughts."

Yet this does not indicate a slavish adherence to craft for its own sake. Repeating that the answer to good design for America's millions is mass production, she goes on to say: "None of us is sentimental about the hand, nor do we adhere to hand spinning and weaving from the sentimental devotion to an age-old craft. Rather, I think we regard the weaving of material by hand as a perfectly natural and interesting way of expressing our art ideas. There is no more esthetic delight in the world than putting beautiful colors together in a loom, watching the juxtaposition of thread as it winds its way in and out, and the resultant vibration of tonal qualities.

"Then, too, intellectually one realizes that what one makes may possibly be adaptable to a machine cloth. It is nonsense to pretend that there are not many, many things which we can do by hand which cannot be reproduced by the machine. On the other hand, almost everything can be reproduced by the machine, at least to simulate the hand effect, and every one who has any social sense whatsoever delights in the thought that many people can have his or her brain-child at a reasonable figure."

From this point, we go on to related questions. How are textile designs to be integrated with modern living, in modern interior architecture? If "busyness" is anathema by contemporary esthetic theory, how are textiles to be designed which will enhance, rather than detract from, the space sense of contemporary dwelling or shelter?

"This depends," replies Mrs. Liebes, "on the use of the room, the purpose of the room. In the ordinary house, a fabric is usually designed to 1) obscure the light or 2) filter the light. Since contemporary architecture calls for unification and simplification, most of the fabrics which we have done at least in the past twenty years have been a continuation of the wall area.

"Such a fabric may be a rough nubby silk tweed which carries out the texture or reseda green quality of the wall color. It may be a soft honey beige which carries out the wood color of the wall paneling. Seldom does the architect or interior deco-

rator believe in a quick jump to a completely different idea by way of color and design. This, as you say, only creates a distressing busyness.

"On the other hand, there are a great many public rooms where there are no pictures or *objets d'art* or important furniture. Take the average hotel lobby, many churches, often the lounge rooms of hotels or writing rooms of boats, the so-called solariums or sun rooms of our larger hotels like the Royal Hawaiian. Here we have a chance to inject almost the only decorative element, by the fabrics of the curtains, and usually we try to work out something quite dramatic, certainly beautiful, and arresting, gay and lively. In many cases, a decorative textile is more beautiful than a mural in a room; certainly more beautiful than mediocre pictures."

Without going off on a tangent in regard to applied arts versus fine, one may let Mrs. Liebes continue to develop her theory of everyday art: "But everything about the use of a textile is relative—relating first to the individual, then to the type of room, exposure, then the relationship to the walls, decor, carpets, and other textiles. Often quite boring chairs can be enhanced and made beautiful by the use of intelligent pattern, whether it be printed or woven. The possibility of breaking up tiresome areas on bedspreads, for example, is great in the pattern fabrics. It is, however, against my policy to generalize because I insist that all fabrics are an individual problem.

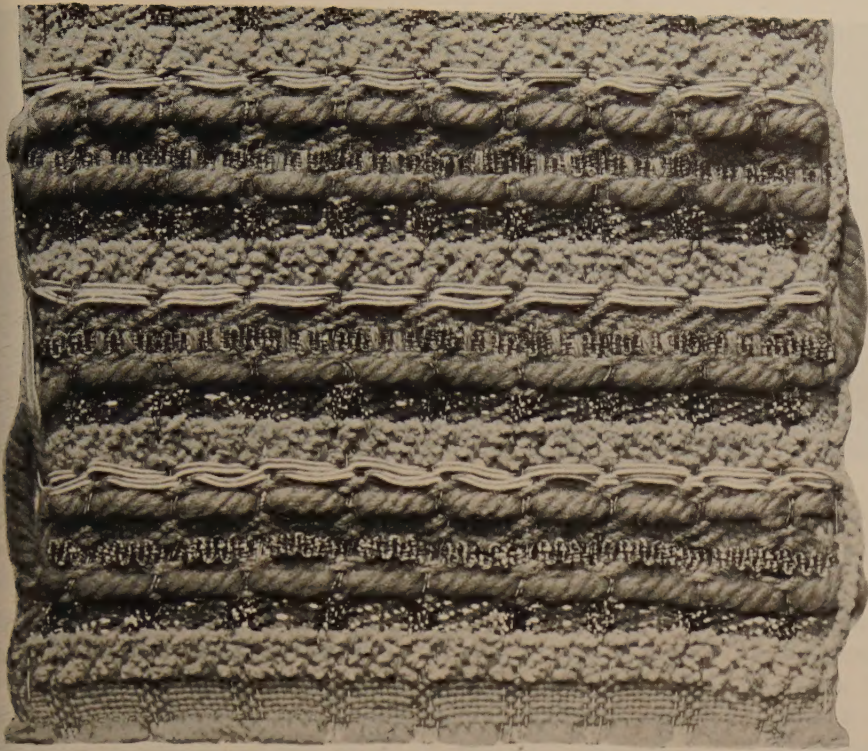
"On the whole, there is great need today for very simple, sturdy, interesting textured filtering cloth. The increased use of great areas of fenestration in contemporary architecture means that yards of window space need some kind of covering for the night period. A great black void can be most unfriendly and unpleasant in a room. This is a chance for a good cloth with some textural interest, perhaps a highlight of a metal thread pulled across. One doesn't want a heavy fabric which gives the feeling of a radio broadcasting station or a spiritualistic seance, but rather a filtering cloth which will still be fairly opaque but not heavy. We are working now constantly on all varieties of casement cloths; the use of mohair with rayon, with cotton, with silk, with metal, is exceedingly exciting and I think the new filtering cloths will be better than ever."

For the same purpose, design can be incorporated into Venetian blinds: "The old industrial, regimented type is certainly useful, not always beautiful, and often annoying with its noise. We find that bamboo, reeds and grasses of all types of natural fibers woven up into a roller cloth will give a chance for beautiful coverage, continuing the wall area and at the same time giving enough variety to add individual interest."

From this it is a short step to another question: "How can draperies, curtains, carpets, etc., be explained in a rationale which avoids the superfluous, the dust-catching, the costly to maintain?"

Here, too, Dorothy Liebes feels that every-day living will be enriched with textiles which add color, design, texture to the environment of daily life. She argues thus: "Every woman, no matter what her economic level or her I.Q., has a definite and fierce desire to make her home, her background, beautiful, and also to express insofar as possible something of herself. Almost the only esthetic 'binge' on which the average housewife can depart is her draperies. Here is her chance for color, here is her chance for some pattern perhaps, and certainly here is her chance to express herself and to bring variety into her home."

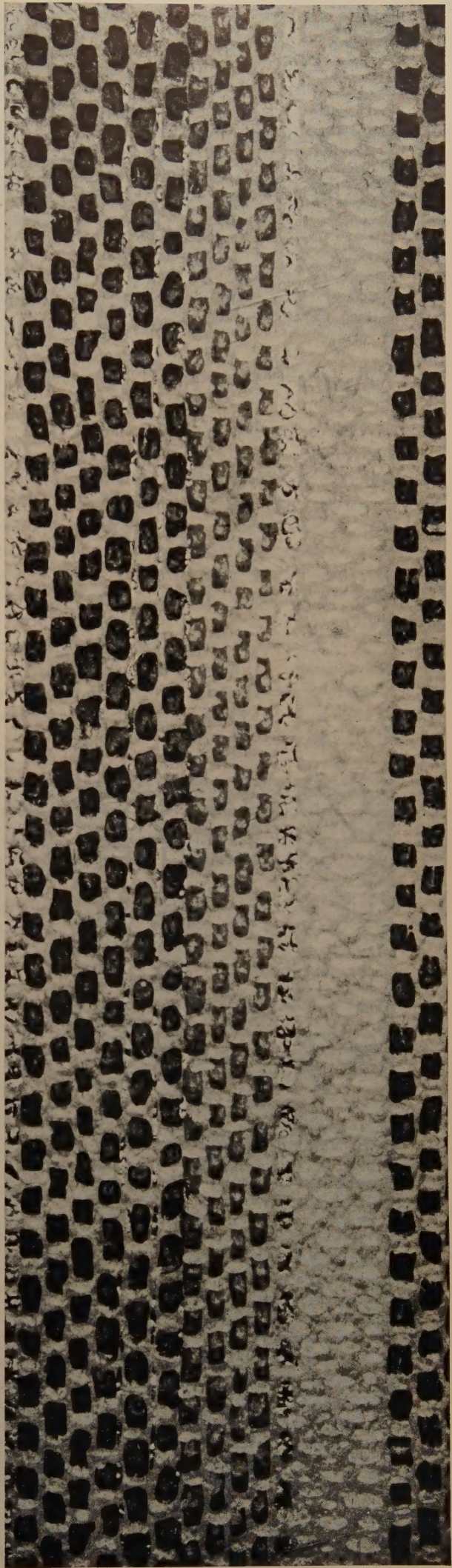
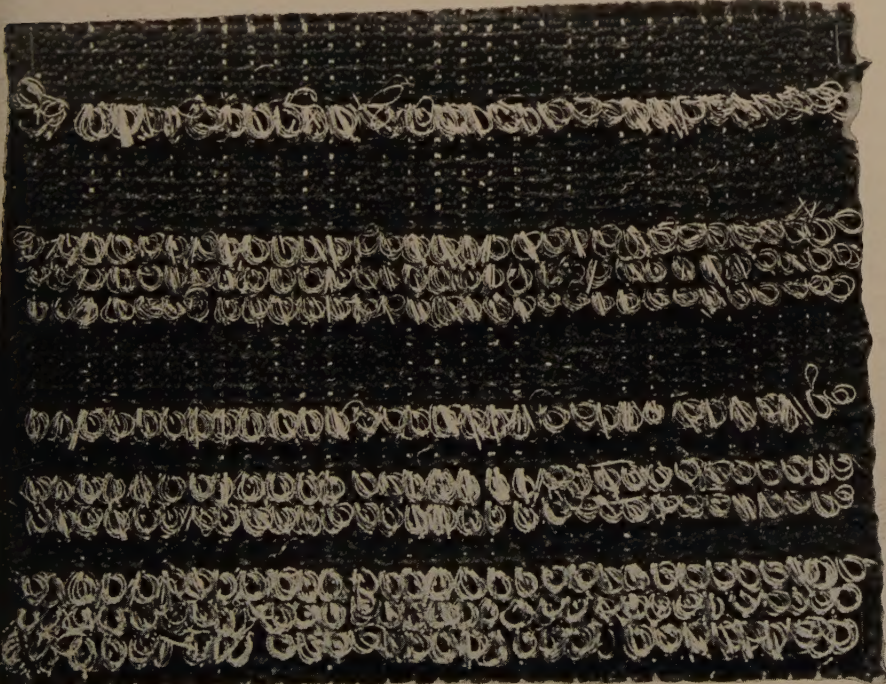
One hopes that Mrs. Liebes does not mean to leave out the stronger sex from these creative satisfactions. Her next argument is, however, somewhat specialized: "Draperies can also be made by her own hand. They come within the reach of the possible, whereas new bay windows or French doors call for money

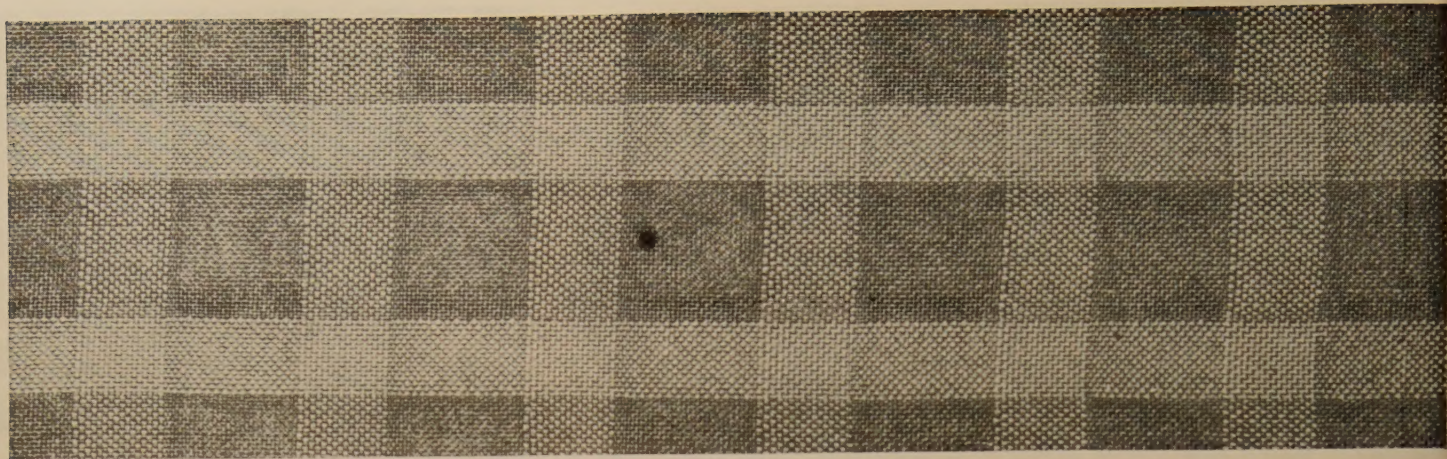


Liebes: Above, sample of evening bag or drapery fabric, which can also be pressed between glass for use as a table mat. Mrs. Liebes weaves with almost anything: metallic thread or strips, cellophane, plastics, leather, and even, on occasion, feathers and ticker tape. A fabric as complicated as this must be made up with specifications in mind, so that a simple weave (tabby) can be used at cutting intervals.

Right, detail, actual size, of wallpaper adapted from a Dorothy Liebes fabric by United Wallpaper, Inc., \$1.25 per roll, 30" wide, 5 yards in length. The wallpaper is designed as fabric, converted by United Wallpaper. This paper comes in different color combinations, such as: browns, aqua, rust, gold; greens, pinks, silver. Some, based on the Venetian blind motif, are more masculine; others are most formal and delicate. All the papers are washable; prices range from 90 cents to \$1.50, and they are on sale at many stores (including hardware stores) throughout the country.

Below, upholstery fabric utilizing the loop design for which Mrs. Liebes is famous. Her looped fabrics have a deep pile. Such imaginative use of texture, weave, and color can make textiles the main interest in a room.





Liebes: LATTICE, a Goodall fabric, winner of the American Institute of Decorators award. Flax, rayon, and mohair. Not yet in production, this fabric will come in a range of colors. No price has been set as yet.

and outside assistance. Then, too, the eye appeal of comfort as well as beauty is important. By this term, I mean comfort which is almost a part of the esthetic, the eye look of luxury, of the soft chair with a satisfactory touch and pleasant to sit on. From my point of view, the tactile sense is quite as important as the sight sense. Every one wants to touch the divan, the newly upholstered chair. Is it a joy to the sense as well as a comfort to sit on?

"Now to come to the practical side. Glaring light has never been a delight. It was never made for a convivial atmosphere in which to greet one's friends. On the purely practical side, light must be broken, and still we must have it when we need it. In a city like San Francisco, where one is apt to have gray fog which needs no curtains, at any moment we can be suddenly plunged into bright sunlight with highlights coming off the bay. Light off water is exceedingly bright, and without curtains that can be pulled, the room is suddenly unbearable."

Another practical aspect has to do with maintenance. Here the Liebes optimism is still going strong. Perhaps San Francisco fog is not like Pittsburgh "smog." At any rate, she argues: "All fabrics today are cleanable. If they aren't, they should be abandoned. First of all, the simplest way is to surface-scrub the chairs with the new cleaning fluid or soap chemicals which do the job beautifully. Draperies, the same as your overcoat or your dress, can be sent to the cleaners. Most of the country drapery can be laundered in your own house."

So much for that.

What about design applied to wall hangings?

"I am afraid I agree that there is no justification for a tapestry," she answers, "unless it is really a thing of beauty, in the same class as a fine painting or mural. Perhaps you will have the room, architecture, and wall space to accommodate it and enhance your living quarters. Certainly the function for tapestries is not that of the past; on the other hand, this is a way of expressing design and can be justified as a type of textile. I should love to own the tapestry designed by Raoul Dufy, called *Amphitrite*, made by the Aubusson manufactory in France. If I owned it, I would jolly well get myself the house to accommodate it, as a beautiful wall covering in a modern room. Here, of course, I regard the textile as I do a painting, although it is not one. Nevertheless it possesses the capacity to give me as much esthetic joy."

This is somewhat of an exception, as Mrs. Liebes herself goes on to confess. Most people can't buy houses to fit works of art, whether paintings or Dufy wall hangings.

To get back to practical realities, most people do live in houses which make use of wall paper. Yet this is a decorative

material more or less going by the board in modern architectural theory. "Can wall paper," the interviewer queries, "be justified as an organic building material in modern times?"

Dorothy Liebes believes the answer is in the affirmative. "It is a surface," she says, "the same as paint, or glass, or wood, or concrete, or stone. It happens to be made of wood pulp and therefore technically falls in a classification of being a vegetable fiber, which would make it a piece of cloth. Many of the new wall papers are attempting to give a variety of tonal and textural looks and in many cases a dimensional aspect which can be beautiful."

"Assume that modern interior architecture can utilize all kinds of materials, then what kind of design is called for?"

"The new type of life which has called for smaller living quarters, economy and time-saving housekeeping devices, simplification of the actual living spaces, calls for a simple design element. Gone are the enormous Persian rugs, the Orientals, the Spanish, and the great domestic pattern rugs. Instead we have either a plastic covering, such as Corite, cork, highly waxed or polished, one-tone carpet, or in many cases, battleship linoleum. Wall surface is often flexwood or plywood, waxed with a self-tone wax. Textiles must therefore be simplified also; a three-dimensional look is definitely desired, with great use of finished metal, glass, and the like. Highly polished woods call for the eye appeal and compensating factor of thick pile texture for upholstery, in addition to the fact that it is comfortable to sit on."

So Dorothy Liebes has answered the esthetic questions which a designer must face before he can launch out on the sea of mass production design. How can the designer thereafter find his niche in industry? Here, also, she knows the answers, at least as far as she herself is concerned.

"How can the designer function in relation to industry?" she repeats. "This is a question which is tremendously involved. First of all, one must start with the given factors. In other words, the type of person the designer is, the type of executive for whom he works. The problem demands a full and honest survey before one ever embarks on the enterprise."

And now Mrs. Liebes asks some questions:

"Must the designer accept the status quo of bad design and bad taste? My answer is irrevocably 'No.' On the other hand, one is seldom able to throw everything out of the window into the wastebasket. If you have been employed in the first place, you are undoubtedly employed because the powers-that-be have confidence in your standard and in your taste, though they may not intend to disregard everything that they have done in the past. My theory is to establish point by point some of the principles for which you stand. Quietly bore from within. Never give

an inch, and try to prove that good color, good design, good scale, good technique and good craftsmanship, above all, quality, quality, quality, pays!"

Not only does Mrs. Liebes approach the industrial client with good will. She approaches the public with respect. The second plank in her program is: "Never sell the public short. I think that for many, many years the nonsense about mass and class taste has been over-played. What is really meant is that only certain economic brackets can afford beautiful hand-made things or costly things. That in no way alters the point that good design can be sold for reasonable prices. Above all, good color costs no more than bad color.

"Finally the most important thing is that the designer must be creative and experimental for his industry. New ideas must always be at work. Most of the people for whom I design in textiles have been only too glad to establish pilot shops where my ideas can be worked out on miniature looms. Then, too, the designer must be occult. He must think in terms of color for the next year.

"This leads me to the most important function of the designer, namely, the survey aspect of architecture. One must constantly study the new buildings, the kind of houses, the kind of dwellings into which fabrics will go, which condition the kind of fabrics we create for the following year.

"Further, the designer must enrich his design through his daily experience. After all, one is the sum total of human expe-

rience and can only express in terms of life experiences. Travel is definitely the staff of life for a designer. It is imperative that a designer recharge his batteries, so to speak, by constant exposure year after year to different cultures. Nothing in life is so stimulating as a trip to India, a trip to Mexico, a trip to France. In no sense does this touch the story you have to tell except that it enriches one's palette. Only with wider outside experiences and association does one become a richer and better balanced designer."

Such are some of the ideas which spark-plug Dorothy Liebes as she commutes between coast and coast. For the record, we add a list of the companies for which she designs.

Goodall Fabrics: Home furnishing textiles, drapery, and upholstery. Transportation fabrics, including trains, airplanes, automotive vehicles, and steamships. Carpet department, *Chase Mills*, a Goodall Subsidiary. Coated fabrics, *Reading Mills*, also a subsidiary of Goodall. Printed textiles.

Rosemary Sales, Inc.: Table cloths and damasks, printed and woven. The dobbie for simple woven cloths.

Simmons Mattress, associated with the above: bed tickings.

United Wallpaper Company: wallpaper designs.

Jules Foreman of *Foreman Fabrics*: for dress prints.

Dobackmun Company: for the development of yarns.

Just this list explains the air of activity which permeates both designer and her hotel suite, and indicates the extent to which she is turning ideas into products.

Room in a Sam Marx house built for the May family, Ladue, Missouri, with fabrics designed by Dorothy Liebes. The loop design is used for a rich, deep effect on the sofas. One of the advantages of designing for a specific room is shown here in the curtains. The bands of a lighter shade have been strategically placed to coincide with the furniture backs and window tops.





Felix Ruvolo: TRAUMA, 1947.

FELIX RUVOLO

BY KATHARINE KUH

THOUGH Felix Ruvolo has won eleven prizes during the last five years he has not subsided into a static or chic stylist. His paintings have changed from year to year with a steady purpose, for this young artist consciously sets himself a new and more complex visual problem each time he feels that he has fully explored the last one. Unquestionably an intuitive painter, he still possesses that rare talent—the gift of self-criticism. Recently he worried over his seeming inability to master a deep canvas, where forms could move back and forth with fluidity and conviction.

No American painter living today (and I am not overlooking Rattner) can produce more sensuous surfaces or richer color surprises. Sometimes his color shocks with dubious taste, but always it is tempestuous and unforgettable. In Ruvolo's recent work, which tends more and more toward the abstract, there are moments when the observer, surfeited with emotional color and menacing forms, might justifiably long for more restraint. Ruvolo's paintings are not restful; they have a fanatic insistence.

In Chicago, where he has lived since 1926, he first became known, oddly enough, as a charming romanticist, influenced superficially by Chagall. Five years ago he was painting naive whimsies, combining moonlit lovers and circus figures in flat compositions where seductive color compensated for lack of form or depth. But then, unlike so many of his fantasist colleagues, he became dissatisfied with the "quaint" and the

"witty" and turned, despite prizes, to a more virile art. First he intensified his color; next he concentrated on the problems of form and motion—not the motion of a figure, but the flux of color and form within a canvas. He has frequently told me that his initial colors are always intuitive, but later when he wisely revises (frequently and painfully) he corrects his color so that it works functionally as a part of a composition and not alone as an explosive emotional outlet. For, like all creative human beings, he wants to transform commonplace ideas, be they visual or literary, into new relationships.

Texture, generally a matter of roughened pigment surfaces, with Ruvolo grows directly out of his superimposed color. In this way he tries to create a texture which suggests motion within his canvas. As the renaissance artists used conducting lines, so Ruvolo hopes to use conducting textures. That he is in love with both texture and color no one can deny; but his challenge now is to propel motion into the depth of his canvas as well as across it.

Though he was born thirty-five years ago in New York, Ruvolo is a Sicilian. In his infancy he was taken back to his native land and there remained in his grandmother's home at Catania, Sicily, until he was thirteen. It was here that he first started to paint under the direction of a traditional landscapist. No doubt his childhood years in Sicily left some imprint on the young artist, as do everyone's roots. He tells me that as a little boy he yearned to own one of the Saracen puppets, which he saw infrequently in the market at Catania. Because his family lived on the second rather than the ground floor, it was considered social suicide for the little boy to mix with

MRS. KUH IS A WRITER, LECTURER, AND THE CURATOR OF THE GALLERY OF ART INTERPRETATION AT THE ART INSTITUTE OF CHICAGO.

the poorer children who attended market puppet shows. Ruvolo wonders (and in any case it makes a good story) whether his now favorite subject, the medieval knight, is the result of this frustration.

In 1925 he and his family returned to the United States and settled on the lower east side of New York City. Here he went to public school and for the first time learned English. A year later the family moved to Chicago where the young and essentially self-taught artist studied spasmodically at the School of the Art Institute. Now he teaches at the same school.

Combining a fanatic devotion to work with critical objectivity, Felix Ruvolo gives promise of becoming an American artist of serious stature.

Ruvolo: Right, COUNTER BALANCE, 1946. "In Ruvolo's recent work, which tends more and more toward the abstract, there are moments when the observer, surfeited with emotional color and menacing forms, might . . . long for more restraint."

Ruvolo: Below, THE INFORMER, 1945. "His paintings have changed from year to year with a steady purpose, for this young artist constantly sets himself a new and more complex visual problem each time he feels that he has fully explored the last one," as the three recent paintings reproduced here indicate. Ruvolo is having a one-man show at Durand-Ruel, New York City, from March 31 until April 19.





John Greenwood: SEA CAPTAINS AT SURINAM, c. 1755, oil, 36½ x 73¼. Collection of Arthur Cushing. "... a gathering of sea captains at Surinam in Dutch Guiana, which was slipping not too gently towards a riot."

AMERICAN COLONIAL "PAINTING IN GENERAL"

BY JAMES THOMAS FLEXNER

DURING 1740, the NEW ENGLAND JOURNAL mourned the death of Nathaniel Emmons: "He was universally owned to be the greatest master of various sorts of painting that was ever born in this country. And his excellent works were the pure effect of his own genius, without receiving any instructions from others. Some of his pieces are such admirable imitations of nature—both in faces, rivers, banks, and rural scenes—that the pleased eye cannot leave them; and some of his imitations of works of art are so exquisite that, though we know they are only paints, yet they deceive the sharpest sight while it is nearly looking at them; and will preserve his memory till age or some unhappy accident or other destroy them. He was sober and modest, minded accuracy rather than profit."

Here is our first account of an American-born and -trained painter that mentions the types of pictures he created. The more familiar one is with books on American art, the more puzzling the passage will seem, for it has long been considered axiomatic that the colonials painted only portraits.

That Emmons was admired for his representations of "rivers, banks, and rural scenes" urges us to reopen the question of the scope of colonial art. An examination of identified pictures reveals the source of the statements that only portraits were painted; the cupboard is almost bare of other types of canvases. But if we add to the resources of the art critic those of the historian, we find in documents a flood of evidence that the early painters worked in a variety of modes.

During the nineteenth century, the primitive manner in which colonial pictures were painted seemed so crude that anyone who called them art would in his turn have been con-

sidered feeble-minded. Family pride became the principal motivation for the preservation of canvases. Portraits and easily recognizable views of cities were cherished for dynastic or historical reasons; all other pictures were likely to take their last ride in the ash man's tumbrel. Emmons' case is typical. We have several likenesses from his hand, but the "age or some unhappy accident" which his eulogist feared has destroyed all his landscapes and subject pictures.

The non-portraits that successfully ran the gauntlet of the years were so few that they did not catch the eyes of the first writers on colonial art, and once the legend that they never existed was well established, all eyes were closed. Any seventeenth or eighteenth century composition that was found in attic or junk shop was automatically assumed to be European in origin. It will be a long and arduous task, involving the cooperation of many men, to identify at this late date the key pictures that will make possible a full discussion of early American subject and landscape painting. Yet much can be reconstructed from documents.

Advertisements and other old records prove that the artists of the colonial period created, in addition to portraits: landscapes and seascapes in oil, watercolor and India ink; "perspective views" of houses and topographical views of cities; story-telling pictures from the antique; allegories; altarpieces and other religious paintings; genre and hunting scenes; fruit and flower pieces; paintings on glass; coats of arms separately and on coaches, etc.; decorative paintings on walls; mortuary art, including designs for gravestones; mourning brooches in watercolor; maps; signs; theatrical scenery and moving pictures. Many were engravers. They copied and restored old pictures, and engaged in a hundred humbler crafts, from glazing to plastering, from japauning to painting barns. They even constructed pictures from feathers and human hair.

MR. FLEXNER HAS CONDENSED THIS ARTICLE FROM HIS FORTHCOMING BOOK ON COLONIAL PAINTING, "FIRST FLOWERS OF OUR WILDERNESS," WRITTEN UNDER A LIBRARY OF CONGRESS GRANT. HOUGHTON-MIFFLIN.

Artists who kept their advertisements brief offered "painting in general," a phrase that fits accurately the activity of most colonial painters. Almost every artist about whom we have any documentation can be shown to have branched out from portraits into other modes, as the list on page 160 proves.

The diversity of colonial art was further increased by the amateur artists who must have existed in quantity to support, even on the most meager basis, the many art classes advertised all through the colonial period. A complete curriculum was published in Charleston during 1774 by "John and Hamilton Stevenson, limners, who propose to teach the principles and practice of this beautiful art in all its various branches, after the manner they are taught in the Roman Schools, viz: portrait, landscape, flowers, birds, figures, and drawing from the bust and statue in a style never before taught in this province; painting from the life in crayons, and in miniature on ivory; painting on silk, satin, etc. Fan painting together with the art of working designs in hair, on ivory, etc." Several of the schools were aimed exclusively at "gentlemen," which casts doubt on the generally accepted belief that art was considered effeminate in early America.

The professional painters used their skill in creating likenesses to carry them into the realms of the imagination. Thus John Watson drew "personages in antique costumes, and men with beards and helmets and crowns." The New England sign painter, J. Cooper, created during the second decade of the eighteenth century, kings and queens dripping gold and attended by cupids, also ladies holding cornucopias while childlike figures whispered in their ears. In 1757, Joseph Badger sold a "painted laughing boy" and a "painted highlander." Copley painted a *Nun by Candlelight*, and West posed his landlord in a

dark closet with candles around him in an attempt to reproduce Spanish chiaroscuro. Tavern signs called for an ideal head of a hero, or a still life exhibiting a merchant's wares, or a pair of cupids, or a noble buck.

Colonial artists often worked in the historical style which eighteenth century taste considered the highest form of art. Gustavus Hesselius invoked many gods. He went from a *Bacchanalian Revel* to *The Last Supper*; from a *Crucifixion* to *Pluto and Persephone*. Robert Feke painted *The Judgment of Hercules*; West, *The Death of Socrates*; Copley, *Mars, Venus, and Vulcan*. Such pictures have the wistful quality of a child putting her doll to bed in a cigar box. Affectations learnt from books, the historical pictures were likely to be copied from engravings in the same volumes. That the "grand style" was not used to record events of America's past or present need not surprise us. On both sides of the ocean, modern history was still considered too mean to be worth studying in colleges or recording in paint. Only at the time of the Revolution did the colonials begin to regard their own deeds as comparable with the achievements of men long dead. As for religious art, it was taboo to all except the small part of the population for whom Hesselius and a few others painted.

Thus historical painting did not sink its roots into the colonial soil. Although some subject pictures became altar pieces in churches or decorations on private walls, the artists seem to have created them largely for their own training, and out of a yearning to identify themselves with the great names of the past.

The documents leave no doubt that many landscapes were produced in colonial America. Some skill at recording nature was essential to portraitists who so often followed the inter-

Landscape attributed to Benjamin West, c. 1750, oil, 22 x 36. Coll. of Colonial Williamsburg, Inc. "The very influences that made English painting most derivative forced the Americans to flap the wings of their imaginations." Frick photo.





Bishop Roberts: VIEW OF CHARLESTON, S.C., c. 1739, watercolor, (detail). Collection of Clarence Blair Mitchell. "Before the colonial period came to an end, engravers were publishing 'American Prospects.' . . . Some of the drawings on which they were based have escaped the bonfires of time." Photograph courtesy Frick Art Reference Library.

national tradition of posing their subjects in the open air. Backgrounds for likenesses followed their own rules, of course, yet they show what aspects of nature appealed to American taste. Living like lion tamers in the same cage with a savage wilderness, the colonials dreamed of elegant gardens, where every shrub obeyed orders, and vistas ended not in the vast tangle of fallen trees but in an urn or statue. Old world romance called hauntingly from across the ocean, inspiring grottos, crumbling castles, and Roman ruins "nodding their awful head." We gather that in much colonial landscape painting the works and moods of man blotted out the movement of grass in the wind. American art was too closely linked with Europe to have escaped the Italianate style exemplified by Wilson, which made fields everywhere look like the Roman *campagna*, and superimposed on the leas and hills of home conceptions prefabricated by Claude Lorraine or Salvator Rosa.

Yet it was hard for a colonial, who had never seen the *campagna* or any castle, to get the formulas right. The very influences that made English painting most derivative forced the Americans to flap the wings of their imaginations. In a landscape he painted as a boy, West applied the literalness of an artisan whenever he could. He used the *camera obscura*, an optical device that throws a little image in a darkened box, to make lifelike the lean flanks of the cow who was "the hero of the piece." But when he placed castles in the background, the result was less allied to realism than surrealism. The architectural impossibility of his medieval monuments was sublime.

This mixture of the matter-of-fact with the unlikely typifies the lack of unity which pervades the whole picture. In every square inch something is going on, but it need have little relation to what goes on in the adjoining square inch. Such bits of action as the immaculately dressed figure fishing in the middle of a waterfall are scattered as if by a shotgun. Objects in the far distance, although smaller than those in the fore-

ground, are just as sharp, for the artist has ignored the blurring effects of atmosphere. Here is the naïveté of the true primitive.

In another landscape, attributed to West with much less reason, we find the same point of view executed with more sophistication. Architectural imagination is exemplified by a Gothic church sprouting statued pinnacles and topped by a tower reminiscent of a colonial meeting house. But the quiet painting of the rest of the picture reminds us of landscapes from the Low Countries. This may be coincidence, or it may stem from actual influence. The classicism of Wilson did not hold the British field alone. Many Flemish landscapists had worked in England during the seventeenth century; their pictures, which were to influence such men as Gainsborough and Constable, accepted nature's own moods and often recorded details with true middle-class fidelity. Only a little extension was needed to merge their style with that of an artisan who was interested in a bald rendition of what he saw.

The conception of recording the American scene for its own sake is supposed to be relatively modern, or at least not to predate the Hudson River School, yet it appears as soon as we have documents about art. In 1654, Adrien Van der Donk wrote of the highlands of the Hudson: "Here our attention is arrested in the beautiful landscape around us; here the painter can find rare and beautiful subjects for his brush." The English critic, Horace Walpole, described Smibert's departure for the new world as being in part a pilgrimage to "a new theatre of prospects, rich, warm, and glowing with scenery which no pencil had yet made cheap and common by a sameness of thinking and imagination." When Smibert, as an old man, amused himself with "something in the landscape way," he may well have been painting the fields of Massachusetts. Before the colonial period came to an end, engravers were publishing "American prospects."

Such prints, however, had a narrower appeal and therefore

appeared later than views with which many people had close personal association. Among the earliest plates cut in America were portraits of cities and colleges. Some of the drawings on which they were based have escaped the bonfires of time. A view of Charleston, executed in watercolor about 1739 by Bishop Roberts, is a charming example. The city's water-front profile is reproduced with meticulous accuracy, each tiny brick being drawn in its place. International fashion decreed that such a view should be built on several planes: the city itself far back; before it the harbor crowded with so many boats that navigation would be almost impossible; and often on a spit of land in the foreground human figures engaged in homely tasks. Roberts shows us fishermen bailing out a boat, other fishermen pulling on a rope, and two gentlemen representing their class by leaning on their canes and doing nothing. In the extreme right corner a boy squats on his knees while a companion watches the ground before him intently; although they seem to be gathering clams, perhaps some iconographer, even more ingenious than his colleagues in showing that the mind is quicker than the eye, will demonstrate that this is the first crap game in American art. Roberts' coloring is naive and gay, applied brightly in spots to achieve contrast. The flags are tiny dots of bright hues; the ships' dark gray hulls gleam with scarlet and gold; the kneeling youngster is resplendent in scarlet against the untouched white paper of the sea.

Portraits of towns and streets usually had a tendency to merge with portraits of historical events, particularly as the Revolution approached. Christian Remick, a Cape Cod boy turned mariner and painter, made and sold in quantity watercolor drawings of the landing of the British troops in Boston Harbor during 1768; a year later he drew the militia practising on Boston Common. King Street was accurately depicted in a drawing that Copley's pupil, Henry Pelham, made of the Boston Massacre, a picture which Pelham accused Paul Revere of stealing for his famous print. The colonial period closes as the Connecticut painter Ralph Earl posts for Massachusetts to record the battle of Lexington. Since such pictures were usually created to be engraved, they were likely to be in watercolor.

Thought of as news events rather than as happenings of world-shaking importance, contemporary historical scenes crossed the line into genre, as did other colonial forms. Trade cards and banners for guilds showed men engaged in homely

tasks. No picture of a building or of a city was complete without little figures in the foreground. If the lost easel landscapes followed the English tradition, they too contained figures, and sometimes were crowded with them to become depictions of country life that remind us of the later artist, Morland. Emmons, we recall, painted "rural scenes."

The few pure genre pictures that survive depict the pleasures of the richer classes. The colonials are often shown riding to hounds, and even more often drinking themselves under elegantly furnished tables. Sometimes stag parties were immortalized by grateful guests. George Roupel, for instance, drew (c.1754) Peter Manigault of South Carolina drinking with his friends on an occasion so interminable that the colored page boy has long since fallen asleep, and even the parrot seems to be longing for morning and silence. In Baltimore, the minutes of the Tuesday Club for the 1740's were crowded with representations of carousals. But the best party of all was recorded in oils by a professional artist; John Greenwood of Massachusetts shows us a gathering of sea captains at Surinam in Dutch Guiana, which was slipping not too gently towards a riot. That the genre scenes, both amateur and professional, reflect the amusements and excitements of men, suggest they were a masculine counterpart of the needle-work pictures the ladies made and collected.

In addition to hanging easel pictures on their walls, the colonials used painting more directly for interior decoration. A Philadelphia advertisement is specific: "Those gentlemen, either in town or country, who have picture panels over the chimney pieces, or on the sides of their rooms, may now have the opportunity of getting them filled at a very moderate rate." Chimney backs and wall panels were part of the stock in trade of the more sophisticated artists, but they were also made by house painters too humble to attempt portraits. Isaac Weston advertised in the *PHILADELPHIA CHRONICLE* (1768) that he practised "coach, chaise, chair, and any kind of landscape painting—also gilding and lettering."

Called on to fill an architectural space in a manner agreeable to the eye, the mural painters often deserted the renaissance tradition of illusionistic naturalism in favor of decorative stylization. For their purposes, figures and foliage needed only to suggest naturalistic origins. A bird could be larger than a man if that fitted best into the pattern. Early American walls were adorned with every gradation between stenciled flowers and landscapes through which the imagination can walk.

Laurence Block: NEW AMSTERDAM, 1650, watercolor, 5 7/8 x 19 1/16. Collection of the New York Historical Society. This is the earliest New York view owned by the Society, showing the Government House at the left, standing within the fort, on the approximate site of the present Customs House.



A middle ground is exemplified by the murals in the central hall of the Warner House, Portsmouth, N. H. Two huge Indian chiefs, based on prints made in England of visiting Mohawks, glower down the staircase from an impressive height. On the lower level, a lady at a spinning wheel watches while an eagle, larger than she, carries off a chicken, despite the barking of a monstrous dog. Above, Abraham brandishes his sword over a kneeling Isaac as an angel gesticulates out of a cloud; from a bucolic vista two little figures look on wonderingly. Balancing these scenes is an elaborate landscape with a city forming a background for a large hero on a horse too small for him; this figure seems to have been based on a metal fireback cast in 1745 to represent Sir William Pepperell capturing Louis-

pounds for full-lengths of himself and his wife. Copley, who charged forty guineas for a full length, twenty for a half-length, and ten for a bust, sold his *Nun by Candlelight* for two, although he stated he only accepted this price because King's College promised to make the picture the nucleus of a public collection.

House painting and portraiture had in common a characteristic which contributed greatly to the success of their practitioners in the new world: both had to be done locally. In this, they differed from easel landscapes, still lifes, and genre scenes. When the Bowdoin family wanted their likenesses made, they had to choose between the handful of artists in Boston; it was easy for Feke to get the assignment. But Feke's *Judgment of*



American School, ABRAHAM AND ISAAC, c. 1750, mural in the central hall of the Warner House, Portsmouth, N. H. "Called on to fill an architectural space in a manner agreeable to the eye, the mural painters often deserted the renaissance tradition of illusionistic naturalism in favor of decorative stylization." Photograph from "Early American Wall Paintings" by Edward B. Allen, Yale University Press.

burg. Be not surprised to find a painter turning to an iron worker for inspiration; any source for design was welcome. Indeed, the professional painters were concerned with every branch of the decorative arts, either as practitioners or instructors.

What proportion of the artists' income came from portraits, what proportion from other activities, can only be guessed at from a complexity of inconclusive evidence. There seems to have been a good demand for the craft aspects of the painter's trade—house, coach, and sign painting—and for decorative wall panels and fire boards. On the more self-conscious level, however, portraits seem to have been the best money-makers. A New England inventory, dated 1732-3, evaluates "nine painted pictures" at five pounds and "six family pictures and a coat of arms" at a hundred. In 1757, the same man who paid Badger thirty shillings for two fancy pictures, paid five guineas for four portraits of his children and twelve

Hercules competed in the open market with European pictures, both antique and modern, and with engravings. This situation, combined with the natural desire of the human animal to immortalize his own face, made portraits a more profitable product than other types of canvases.

But the fact remains that the colonials—ordinary citizens, connoisseurs, and painters alike—did not limit their artistic interests to likenesses. Indeed, the longer one examines the colonial period, the more one is impressed with how various were the sources of design to which the early Americans were exposed. There under the wilderness trees, our ancestors planted in the rich loam the seeds of every aspect of European art. Although most of the pictures have been lost, and many of the survivors are not exciting esthetically, it is of the greatest significance to our understanding of our culture that America's first artists practised all branches of painting that were practised in the western world.

MR. CATHERWOOD'S PANORAMA

BY VICTOR W. VON HAGEN

IN its edition of August 18, 1838, the New York MIRROR hailed "with no small interest the permanent establishment of panoramas" in New York City. "Occasional exhibitions," went on its art-editor, "have met with more or less of the public attention, but we augur for the present a degree of patronage which shall do honour to our citizens." Thus was New York's first and last permanent panorama greeted by the press, much to the satisfaction of the artist-proprietor, the English architect, artist, archaeologist and explorer, Frederick Catherwood.

These fragments of success had come late for Catherwood; it was the first he had had in his adventurous thirty-nine years. He had been born in the *fin de siècle* of the eighteenth century, February 27, 1799 in Hoxton parish, London, in a period of candlelights, powdered periwigs and ten-syllabled couplets. After a basic education at one of the grammar schools in Shoreditch, he was articled out, at fifteen, to Michael Meredith, architect, from whom for the five years of his apprenticeship, he learned the use of T-square and compass, the mechanics of drawing, skiography and architecture. Released, at the age of twenty-one, from Mr. Meredith's contract, he attended briefly the free schools at the Academy and, in 1820, exhibited his first drawing—an architectural piece of Buckingham Gate. Then, as many others were doing, he left for Rome. On tiptoe acquaintance with the regiments of English poets, artists, architects, titled ladies, cuckolds, and pícaros that turned Rome into an English colony, Catherwood studied the classical forms, and then in ecstasy over the antique, turned to Greece. There he remained until he was forced to leave by the Greek revolution, which he escaped dressed as a Turk, hiding in a ship which brought him to Egypt. For ten years he made archaeological explorations on the Nile, becoming one of the pioneers in Egyptology. After that he passed to the Holy Land, where he made the first drawings of the Mosque of Omar; this was his real architectural plume until, in the years 1830-41, he left for Central America with the New Yorker, John Lloyd Stephens, to rediscover the Mayan culture.

In 1834 Catherwood returned to Great Britain, where, finding no market for the mountain of architectural drawings he had made, he mortgaged his art services to Burford's Leicester Square Panorama.

Leicester Square was the center of panoramic attractions. Rotundas housing colossal circular murals—paintings of battles, coronations, cities remote and romantic, drew, as does the cinema today, immense crowds of curious people. This cloud of panoramas, dioramas, poluohusikons, eidophusikons, "where the eye was pleased without the brain being unduly exerted," had a great hold on the public not alone in London but in all the other world metropolises. It was an art form that held its interest for a half a century until P. T. Barnum reached the heights of absurdity by allowing "real water" to flow out of a panorama of Niagara Falls. Although many of art's immortals painted panoramas at one time or other, little is known about it. The panorama has had a neglected history.

VICTOR WOLFGANG VON HAGEN HAS CONDENSED THIS ARTICLE FROM HIS FORTHCOMING BOOK ON CATHERWOOD, OXFORD UNIV. PRESS.



Will positively close May 18th.

THE SPLENDID PANORAMA

OF

JERUSALEM

IS NOW OPEN FOR EXHIBITION, DAY AND EVENING,

At the Rotunda, Corner of Prince and Mercer Streets, Broadway, opposite Noble's Garden.

Extracts of a letter from Rev. George B. Whiting, four years a Missionary in Jerusalem to the editor of the New-York Observer:

"Panorama of Jerusalem.—This magnificent painting by Mr. Catherwood, has been repeatedly noticed in the public prints, and is justly admired by all who have seen it. It is too well known in this community to need commendation. The object of the present communication is simply to bear witness to the accuracy of its representations. The testimony of one who is familiarly acquainted with the localities and objects of interest in Jerusalem and its suburbs, will not be deemed superfluous; and is, perhaps due, both to the worthy artist and to the community, that it should be publicly given. I have resided in the Holy City the last four years; and it gives me pleasure to say, after several visits to the Panorama, that it is what I profess to be—a faithful and true picture of the modern Jerusalem. Of all the views of that City that I have seen, this is beyond all comparison the best." * * * "Whoever desires to obtain a correct idea of the present appearance of Jerusalem, (and doubtless there are many thousands who do,) should not fail to visit Mr. Catherwood's Panorama. It is far better, for this purpose, than the most elaborate description that can be written. It is true, the Christian spectator sees much that is painful; much to awaken feelings like those which agitated the heart of the compassionate Saviour when he beheld the City, and wept over it; and yet it is a scene which one can scarcely contemplate without interest and profit."

Extract of a letter from Rev. Isaac Bird, who resided in the Holy City several months, to the editor of the Boston Recorder:

"Panorama of Jerusalem.—Dear Sir: Having seen, in a late number of your paper, some favorable remarks upon the Panorama of Jerusalem, I have thought proper, if it will be of any use to the public, to give my own additional testimony and approbation. My means of judging of the correctness of the exhibition, are derived chiefly from a personal acquaintance, formed in Syria, with the artist himself, and from a three months' residence in the Holy City, in the year 1834, during which time I had opportunities of surveying the place, and its surrounding scenery, in almost every variety of aspect. From the two visits which I have made at the Rotunda, I have no doubt of the minute accuracy of the painting, and as to the skill of the execution the strong illusory spell under which it holds the imagination, is all the evidence that can be desired. The beholder fancies himself in the old-door gallery of some tower or temple, and instead of thinking that he sees a picture, can scarcely, by any effort, rid himself of the impression that he is looking abroad upon a real city, and a distant landscape."

Extract from the Preface to the eighth edition of Stephens' 'Incidents of Travel in Egypt, &c.'

"As connected with the subject of his work, and believing that this community feels a deep interest in every thing relating to the Holy Land; and, moreover, in justice to one who eminently deserves it, the author would endeavor to direct the attention of the public to Mr. Catherwood's Panorama of Jerusalem. Mr. Catherwood had passed eight years in the East,

studying antiquities and architecture, and making drawings of the ruined temples, monuments, and cities of the Old World. * * * It would be preposterous in the author to pronounce upon the work of a regularly educated artist, who resided in Jerusalem a long time, principally for the purpose of making this drawing; but he may be permitted to say, that to him it presents a vivid picture of the Holy City; and he will add, what to his mind, is evidence of its correctness of detail, that, at the time of his visit there, he was so fortunate as to find in the hands of a missionary a topographic map made by Mr. Catherwood from his drawing, with which he was in the habit of rambling about alone, and which he found a better guide to all the interesting localities than any he could procure in Jerusalem."

OPINIONS OF THE ECCLESIASTICAL PRESS. We advise all our friends to visit the Panorama. It is worth the price and the time to see that art can so well imitate nature; and the assistance which may here be found in understanding many important and interesting parts of the sacred scriptures, is to be obtained in no other way.—New-York Observer.

In almost every direction localities are pointed out, deeply interesting to the general reader of history, and pre-eminently so to the Christian. In no way, I am persuaded, short of an actual visit to the Holy Land, can so vivid and so correct an idea of the remarkable city, and the adjacent country, with their ten thousand interesting associations, be acquired, as by a survey of Catherwood's Panorama.—New-York Evangelist.

Every one must feel a lively interest in this once proud and favored city. * * * We do not envy the man whose bosom does not glow with enthusiasm while he gazes upon this picture. * * * We have never been so much delighted with any other work of the kind, as with this painting; and cannot avoid expressing a wish that all our friends would visit it.—New-York Christian Advocate and Journal.

Nothing can surpass the style in which Jerusalem, that Holy City, appealing by its most glorious associations, to our kindled imaginations and religious interest, is brought before us. We see at a glance that there is a verity, an absence of exaggeration, in the representation of this mountain but magnificent scene.—New-York Mirror.

Not a few of our religious friends made a whole day's journey to visit it, [the Panorama of Jerusalem], and felt amply repaid for all their expense and trouble. Thus we knew beforehand. But still we must compare, with the Queen of Sheba, that the half had not been told us.—Pitts, Baptist Record.

This admirable and correct painting should be visited by all religious and all classes—not once but over and over again—should be studied by sections and positions—should be examined with Bible in hand, the most correct and lively chart that can be used and illustrated for this purpose.—New-York Evening Star.

The great interest in this Panorama, apart from the splendor of the painting, arises from the distinctness and fidelity with which every thing is represented. Those places which we have been taught from our childhood to reverence as the scenes of wonders and miracles, are brought as if by enchantment fully to our view.—Frederick Journal.

ALSO, EXHIBITING AT THE SAME PLACE,

A MAGNIFICENT PANORAMA

OF

THEBES, IN EGYPT,

A description, explanatory of the Panoramæ, will be given every day, during their continuance, at 9 o'clock in the morning, at 1 and half past 4 in the afternoon, and at half past 8 in the evening.

Poster advertising "Mr. Catherwood's panorama," New York City, 1838. Collection of the New York Historical Society, New York.



- | | | | |
|--------------------------|--------------------|---------------------|--------------------------------------|
| 1—ARAB VILLAGE | 6—GOURNOU | 11—SIDE TEMPLE | 16—FIRST COURT OF THE ANCIENT TEMPLE |
| 2—THE NILE | 7—BEBAN EL MALOOK | 12—LATERAL ENTRANCE | 17—SECOND COURT |
| 3—MEDENET ABOU | 8—LIBYAN MOUNTAINS | 13—SECOND PROPYLON | 18—THIRD COURT |
| 4—STATUES OF MEMNON, &c. | 9—GRAND PROPYLON | 14—HALL OF COLUMNS | 19—GRANITE SANCTUARY |
| 5—MEMNONIUM | 10—GREAT COURT | 15—PROPYLEON | |



- | | | | |
|------------------------------|--------------------------------|--------------------|------------------------|
| 20—FINAL COURT | 23—WALLS OF UNBURNT BRICKS | 26—RESERVOIR | 29—LUXOR |
| 21—REMAINS OF A LARGE TEMPLE | 24—CULTIVATED PLAIN AND DESERT | 27—RUINED PROPYLON | 30—GATEWAY OF PTOLEMY |
| 22—FINAL GATEWAY | 25—MOUNTAINS OF ARABIA | 28—PROPYLE | 31—TEMPLE AND PROPYLON |

Illustration from the explanatory booklet given visitors to Catherwood's panorama to identify subjects in the painting of Thebes. The Metropolitan Museum of Art Library.

Herr Breisig, a German architectural topographer of Danzig, is credited with the panorama's invention in the late 18th century. It was soon taken up with much profit by Robert Barker of Edinburgh, who in 1793 with his sketch of a panorama of Edinburgh, gained admission to Sir Joshua Reynolds' studio and exhibited his plan. Reynolds—whose gout weighed as much upon him as his honors—snorted that a continuous cylindrical muralistic canvas one hundred feet long, ten in height, was wholly impractical. But when challenged and pressed by the visionary Scot, Reynolds promised—provided it was not exhibited too far away—that he would visit it to see if Robert Barker had succeeded. With the financial aid of Lord Elcho—the arts-loving son of the Earl of Nemyss—Barker erected a rotunda at 28 Castle Street, Leicester Square. As promised, Sir Joshua made his appearance making the circle of Barker's mural, shuffling about in his bedroom slippers. He approved. So did the public. Always avid for anything that would dissipate the perpetual ennui of the city, the people patronized Barker's panoramas until he was forced to build another rotunda on Cranbourne Street.

In the Rotunda, designed by Robert Mitchell—who published a volume on this unusually lighted building—the people of London saw a muralistic history of their times. Whenever some noteworthy event occurred, Barker sent his own son or other artists attached to the panorama to make sketches—and within the time of memory a large dramatically lighted panorama was set up in the Rotunda. The medium became so popular that many famed British artists at one time or other in their apprenticeship contributed to the panoramas; Thomas Girtin, the famous English watercolorist, was one of these. Although Robert Barker patented his panorama under the title of *La Nature à Coup d'Oeil*, it could not prevent the flood of imitations. Sir Ashton Lever brought together a collection of natural history specimens from his "cabinet," put them before a mural background, and called it the Holophusicon but which mere man called The Leverian Museum. De Louthembourg, the drop-curtain painter of Covent Garden, made a mechanical panorama—an eidophusikon moved by machinery which produced varied effects—sunshine, gloom, rain, storm. Gainsborough, who was a spectator, was unaccountably thrilled. "He could," the account runs, "talk of nothing else." The cloud of these exhibits was so dense by 1830 that Coghlan's "Cicerone or Fashionable guide to all Places of Public Amusement" could list dioramas in Regent's Park, cosmoramas in Regent Street and an apollonicon in St. Martin's Lane where scenes "painted solid and in transparence arranged so as to exhibit changes of light and shade" thrilled the public. At one shilling. Still Barker's panorama held the stage.

On Robert Barker's death, his son, Henry, acquired the panoramas. Trained at the Royal Academy, it was he who made the sketches of Edinburgh from Carlton Hill that his father made into the first panorama. It was a profitable enterprise under Henry Ashton Barker. He exhibited huge panoramic canvases of *Turkey*, *Constantinople*, *The Battle of Waterloo*, *The Coronation Procession of George IV* in 1822—and many others of which there is ample record. Barker even wanted to make a panorama of the *Mutiny on the Bounty*, but after he married Harriet, the daughter of Admiral William Bligh, he dropped the subject. In 1826 Barker turned over his interests to the Burfords, father and son—and thereafter the rotunda in Leicester Square was known as Robert Burford's Panorama.

Robert Burford—who trained Frederick Catherwood as a panoramist—had been actively engaged in the enterprise ever since he had left the study rooms of the Royal Academy. An excellent artist and much traveled, he made the original sketches

for the panoramic murals of *Waterloo*, *Athens*, *Niagara Falls*, *Constantinople*, *Ruins of Pompeii* and, in 1830, the *View of New York City*. In constant search for new material, Burford sought out the British artists as they returned from their tours. In 1835 he contacted Frederick Catherwood, newly arrived from the Holy Land. Unable to publish his drawings of Jerusalem in any other fashion, Catherwood allowed them to be used for the panorama. It is not clear if Catherwood actually assisted in the painting of the *Panorama of Jerusalem* but he did assist in the archaeological details of the buildings. In an autobiographical gesture "he painted himself and Joseph Bonomi in oriental dress" in the mural. *Jerusalem* was his first mural. After that followed *Thebes* and *Karnak* and the *Ruins of Baalbec*. If this did not enhance his reputation as an architect it at least provided him with money, gave him courage to marry, and brought him to New York City in 1834.

In New York, Catherwood still dreamed of creating his own panorama, and in anticipation he had brought with him to America the canvas of the *Panorama of Jerusalem*. That the panorama project was not easily conceived we learn from his old friend, James Davies, who wrote him from London in October, 1836. Davies had heard ". . . most discouraging reports which were in circulation about the complete failure [of] the *panorama*. I was very glad to have all doubts set at rest by your own sign manual. The price of the ground sufficient for your purpose appears most stupendous, but I suppose it is very central [it was located at Broadway and Prince Streets] and will soon repay the outlay—I cannot say that I am astonished at the apathy of the N. Yorkers toward your spec[iality]—they patronize nothing that does not appeal to the passions—actors, singers and mountebanks of all sorts are perfectly deified among them but a beautiful picture is at a 'tarnation discount.' Their manners from your a/c (which tallies exactly with all I have heard from others) must be the most disgusting—a very intimate friend of mine was for some time at a Boarding house in the town and he describes the scene of the dinner bell ringing and producing the same effect it would have at a large boys school—a rush at the door by which several men jammed, plates skate along the table dishes of fish or anything else is devoured in the fullest sense of the word—it was a scene altogether so offensive to his finer English feelings that for days not going in the general scramble he could get nothing to eat—or if he got it he was too sick to taste a mouthful—you no doubt can corroborate this, or give us a pendant . . .

"I admire your idea of giving lectures—and think they might be made a very preparatory stuff before opening the panorama—you ought to have your head and portfolio too, full of reminiscences of all sorts—don't forget to tell them Woolf's story of the *crocodiles and Crabs*—as it's something uncommonly in their way and would tickle a youthful audience who were not over nice . . ."

In 1837, in partnership with George W. Jackson, bookseller, Frederick Catherwood began the construction of the rotunda that was to be the permanent exhibition building for his panoramas; by January of the following year, the frame rotunda occupying Broadway at the corner of Mercer and Prince Streets was completed; the cost in the account book, kept by Mr. Jackson, was exactly \$7,816.16. The location was excellent; it fronted Billy Niblo's San Souci where his inebriated patrons could stumble over to the gas-lighted panorama and be sobered by looking at a huge canvas of the Holy Land. An illustration of Catherwood's panorama, only recently discovered, gives a graphic picture of the circular building which thousands of New Yorkers visited in the years of its existence. They had seen

their first panorama *Versailles* painted by John Vanderlyn, and there was an occasional exhibition by some journeyman artist. But Catherwood began the trend. For more than a half a century panoramas formed for millions of Americans their only form of entertainment. In 1847 John Banvard completed his panorama of the Mississippi, 15,840 feet of continuous canvas exhibited on two upright revolving cylinders. After touring the Americas, Europe and Asia, he reaped a fortune: \$200,000. Commercially, the panorama had reached classical stature. A few years later another panorama of the Mississippi was painted by I. J. Egan. It is important only insofar as it is the only known complete panoramic canvas still in existence.

Catherwood began the panoramic history in America by exhibiting "the splendid *Panorama of Jerusalem*." Advertisements which were inserted in all of the leading New York papers announced *Jerusalem* "a painting of the largest class, 10,000 square feet from drawings of Mr. Catherwood *brilliantly illuminated* every evening by upwards of 200 gas-lights—admission 25¢." It had an excellent press. The MIRROR's critic was fully impressed by the artist's background. "The establishment of Mr. Catherwood (a gentleman well known through the country for those admirable lectures on the 'land of the East' the result of many years of observant travelling) is on a scale equal to the successive production of a whole series of magnificent panoramic paintings, from original drawings—the most attractive of the whole host of London exhibitions." The critic spoke of the "High talent," the "truly brilliant artistic merit." "Nothing can surpass," he wrote, "the style in which *Jerusalem* is brought before us." He went into ecstasies over the "architectural magnificence of the Mosque of Omar." The panorama had promised additional "views" as the MIRROR said . . . "After this picture has remained long enough to satisfy the increasing curiosity of the public, we are informed that pictures of *Rome*, of *Lima* of *Thebes* . . . will succeed it. Truly this is noble work, and must, as in London, go on increasingly steady in popularity." And so it did; Catherwood's account books exhibit rapidly rising daily receipts.

And John Lloyd Stephens, his friend, also did well by Catherwood. He had written—and it was published in 1837—an excellent travel book "Incidents of Travel in Arabia Petraea . . . and the Holy Land," which in the depths of Van Buren's depression had gone through twelve editions in a single year. In one of the later editions, when Catherwood's panorama was firmly established, Stephens wrote a special preface . . . "In justice to one who eminently deserves it. The author would endeavor to direct the attention of the public to MR. CATHERWOOD'S PANORAMA OF JERUSALEM. Mr. Catherwood passed eight years in the East studying antiquities and architecture and making drawings of the ruined temples, monuments and cities of the Old World. The result of his labours is that he has under his control, large panoramas of Jerusalem, Thebes, Damascus, Baalbec, Algiers, Carthage and Athens. Mr. Catherwood is connected with Burford, of the great Panoramas of Leicester Square, in London, and all his works are intended to succeed each other here and in that capital at regular intervals. He has commenced in this city with his Panorama of Jerusalem, and a large circular building covering an area of ten thousand square feet has been erected (The Rotunda at Prince and Broadway) for its exhibition. It was first exhibited at Burford's, and so great was the sensation created in London that the first season it was visited by more than a hundred and forty thousand persons. It would be presumptuous in the author to pronounce upon the work of a regularly educated artist."

The effect of this cumulative publicity was such that Catherwood decided to go to London and to purchase from Robert

Burford additional panoramas, including copies of his *Thebes* and *Baalbec*. He drew draft orders on Baring Brothers for three thousand dollars for the *Niagara*, *Lima*, and *Thebes* panoramas, drew an additional two hundred and fifty dollars for his passage to London and back—arranged with George Jackson to pay "Mrs. Catherwood twenty-two dollars a week."

In a few months, Catherwood returned to America with several Burford panoramas. The rotunda soon offered *Niagara* with *Jerusalem*, then it was replaced by *Thebes* which was announced as "as superior, as a work of art, to any Panorama ever exhibited." "Mr. Catherwood" was on hand every evening at half past eight o'clock to lecture. The MIRROR's critic gave a whole thoughtful column to *The Panorama of Thebes*, ending the piece with carefully weighed encomiums: "Mr. Catherwood has made a good selection in the panorama of Thebes. It is beautifully painted. The perspective is equal to anything ever put upon canvas, and one can hardly rid himself of the idea that it is not nature that he is viewing." With this, the panorama entered the realm of big business and for the first time in his life, Frederick Catherwood approached something resembling financial success. The panoramas were then taken "on the road," exhibited at the Colosseum in Philadelphia and in New Bedford, Providence, Boston. It was in Boston, while the panorama was in operation, that Catherwood exhibited part of his collection of five hundred watercolors, composed of the foremost artists of England—Turner, Stanfield, Prout, Harding Boys and Cattermole. It was still an almost unknown medium in America and one chatty critic wrote in dithyrambs: "Of course you saw Catherwood's collection of water-coloured drawings now exhibiting here? They . . . are magnificent. Did you ever conceive the force of water-colouring before?" Catherwood sold the entire collection at auction.

Despite the pressing competition, Catherwood's panoramas in New York remained the principal attraction; Catlin's *Indian Gallery* was exhibiting down Broadway, as were the originals of Audubon's *Birds of America*; Niblo's Garden, directly across from the rotunda offered "The Ravel Family on the TIGHT ROPE" and later, between beers, "REVOLVING STATUES." The Apollo Gallery promised "The Birth of Venus Beauty and innocence springing into Life," and should one find all these dull, there were the Infernal regions at the City Saloon, "Produced," the advertisement read, "by the new Philosophical Apparatus, (lately from London) called the Nocturnal Polymorphous Fantoscope." Yet Catherwood's panoramas still held the amusement spotlight.

And so the panoramas continued even while Catherwood was absent exploring the lost cities of the Mayas. Then on the night of July 29, 1842, the panorama suddenly came to an end; Philip Hone was an eye witness: "Catherwood's Panorama of Thebes and Jerusalem were burnt last evening about ten o'clock and those two valuable paintings were destroyed . . . This will be a severe loss. The edifice being perfectly circular and without windows, and the contents of a peculiarly inflammable nature, the appearance of the conflagration was like that of a huge cauldron." Catherwood's personal loss was calamitous. The HERALD summed up the catastrophe the next morning, grieving with the citizens over its destruction ("the building, as well as its contents, belonged to Messers Catherwood and Jackson who are the sole sufferers") and it sought to inspire Catherwood to rebuild. "We trust," said Mr. Bennett, in unwonted sympathy, "that the liberality of our citizens will cause it to rise like Phoenix from its ashes." He hoped in vain.

Mr. Catherwood's permanent panorama was the first and last in America.



Richard O'Hanlon: PORCUPINE, 1941, quartzite, 10" high. Coll. Philip Chapman. (Photos by Lew Tyrell, courtesy Willard Gallery.)

RICHARD O'HANLON

BY ALFRED FRANKENSTEIN

NEAR Mount Tamalpais, at the head of a romantic gorge which Thomas Cole would have delighted in, stands the home of Richard O'Hanlon. Outside, by the front door of the house, is a Brancusian array of very large sea-washed pebbles, which really do not belong in that locale any more than the redwoods of Tamalpais belong in a landscape by Cole. O'Hanlon gets them, one Ford-load at a time, from the beach at Santa Barbara, 400 miles to the south. They stay around his house and studio anywhere from a couple of weeks to a couple of years; when they leave, they have been transformed into the buffalos, goats, cats, owls, porcupines and zoological whatsits which have been delighting California for quite a while, and which are now beginning to find their way eastward.

Quartzite pebbles are not the only medium O'Hanlon uses. He also does much with native, rough-textured volcanic stones. All his animals and birds are works of great simplicity and quiet, understated charm. Unpolished, their forms reduced, descriptively speaking, to essentials, they could consort in perfect harmony with the monumental sculpture of middle America. They are all relatively small in size, but their rhythms, preserving, echoing and countercutting the elliptical outlines of the pebble, are such that they could be enlarged to heroic scale without exaggeration or loss of plastic value.

O'Hanlon's knowledge of and feeling for bird and animal

forms stem from early youth (he was born in 1906), when he assisted zoologists and paleontologists in collecting bird specimens and in recovering prehistoric beasts from the La Brea tar pits in Los Angeles.

Although the natural rhythms of a pebble may set in motion an idea, and partially dictate what is eventually done with it, his work is not conceived in terms of "finding the form in the stone." He enjoys the challenge of relating volume to volume and making them all live, while at the same time preserving the integrity of the original form.

O'Hanlon's craftsmanship is not limited to stone. He comes by the carver's trade naturally, since both his father and his grandfather were cabinet-makers and woodworkers. Before studying at the California School of Fine Arts in San Francisco, he worked at all manner of things, from dock-labor to architectural designing. Later he was employed on the Treasury Department art project; at this time he carved two large black walnut panels for the post office in Salinas, California. He also designed a number of fountains and stone sculptures for the WPA art project. During the war, like many artists of the San Francisco area, he worked in the shipyards.

Recently the San Francisco Art Association awarded him one of its Albert Bender grants-in-aid to further his experiments in ceramic sculpture, and he is building a studio and kiln to develop large pieces in stoneware. Meanwhile, the chips fly from the beach-stones, and for that we may all be grateful.

MR. FRANKENSTEIN IS ART CRITIC FOR THE SAN FRANCISCO CHRONICLE.



Richard O'Hanlon: FLY, 1940, serpentine, 8" long. Collection of the Addison Gallery of American Art.

O'Hanlon: CAT, 1945, quartzite, 17" long. Willard Gallery, New York. ". . . quiet, understated charm."





O'Hanlon: YOUNG HAWK, 1946, quartzite, 7" high. Willard Gallery, New York. "They [the sculptor's animals and birds] are all relatively small in size, but their rhythms, preserving, echoing and countercutting the elliptical outlines of the pebble, are such that they could be enlarged to heroic scale without exaggeration or loss of plastic value."



Monticello, Jefferson's house near Charlottesville, Virginia, completed 1796-1809, but which he began designing in 1768.

FORM AND FUNCTION IN THE ARCHITECTURE OF JEFFERSON

BY FISKE KIMBALL

TODAY we regard any form of academism, above all neo-classicism, as the death of art. How can we explain that Jefferson, arch-priest of academism and of the Roman revival, indubitably was a living, creative master—one of the greatest we have had in architecture?

That he was an arch-academician in intent there can be no doubt. In his "Notes on Virginia," 1782, he wrote of the charming vernacular colonial houses of Virginia: "It is impossible to devise things more ugly, uncomfortable, and happily more perishable." After speaking of the Capitol, with "ornaments not proper to the order, nor proportioned within themselves," the Palace, "not handsome without," the College and Hospital, "rude, misshapen piles, which, but that they have roofs, would be taken for brickkilns," he says, "There are no other public buildings but churches and court-houses, in which no attempts are made at elegance. Indeed, it would not be easy to execute

• •

FISKE KIMBALL, DIRECTOR OF THE PHILADELPHIA MUSEUM OF ART, IS THE AUTHOR OF "THOMAS JEFFERSON, ARCHITECT" AND OTHER BOOKS.

such an attempt, as a workman could scarcely be found here capable of drawing an order."

This situation he set out to remedy in the first designs for Monticello, made in 1768. That was just a year after John Hawks had come over and made his drawings for Tryon's Palace in North Carolina, but Jefferson had not seen that, any more than he had seen the Palladian buildings of Peter Harrison at Newport. His initiative was independent and it was passionate, with a passion which transcended the frigidity of academism. After beginning an elevation of his main story in proportions derived from the handy formulae of Gibb's "Rules for Drawing the several part of Architecture," he acquired Palladio's "Four Books" and began again: "Having determined," he wrote, "to have my Doric orders in Palladio's proportions, the following corrections become necessary," and he calculated that, with the established height of his order, a module would be 11.49579 inches, a "minute" 0.38319 inches, from which all the details of the order were fixed. To his mind, the order was really an order of Nature, established by the



Pavilions VII (above) and II (below), University of Virginia, designed by Jefferson, completed in 1817-18. "Form did not 'follow function,' any more than it ever has; it was created in and with function, with extreme ingenuity and originality." (Photos by R. H. Holsinger.)





Orders "corrected" by Jefferson for the various pavilions of the University of Virginia. Above left, Corinthian-Palladio for pavilion III. Above, Ionic of Fortuna Virilis for pavilion II. Left, Doric of Theater of Marcellus for pavilion X. "[Jefferson's] initiative was independent and it was passionate, with a passion that transcended the frigidity of academism." (Photos by Frank Roos.)

highest authority as a scientific law. It was indeed this lawfulness which appealed to him in Palladio, who had written *Architettura imitatrice della Natura*."

The strange and wonderful thing was that, exercised *con amore*, the pedantry of means achieved a beauty of results. Monticello and the buildings which followed have striking elegance and harmony. The passion with which Jefferson believed, and the scruple with which he followed the belief, that there was something truly musical and magical in such exact proportions, puts to shame the facile belief of our contemporaries, when "forced" by a commercial client to dabble in classic forms, that it will be quite sufficient to proportion them any which way, or at best to dig out an old copy of Ware's *"American Vignola"* and adopt, approximately, its easy, mnemonic prescriptions. Of Jefferson's work it could be said:

*Simple en était la noble architecture
Chaque ornement, à sa place arrêté
Y semblait mis par la nécessité,
L'art s'y cachait sous l'air de la nature
L'oeil satisfait embrassait sa structure
Jamais surpris et toujours enchanté.*

So Voltaire had written, not long before, of the Temple du Goût, when fresh from an England where Burlington was similarly trying to reestablish an architecture of Palladian purity.

Already by 1779, if not before 1773, in a project for remodelling the Palace, Jefferson was seeking to rise still closer to the fountain head, in the ancient temples—with their simplicity of mass and outline, their porticoes not affixed to a façade but integrated under a single cornice of simple, unbroken figure. Thus for the Virginia capitol by 1783 he designed a rectangular temple: "the perfect model of cubic architecture," he wrote, "as the Pantheon in Rome is of the spherical." At the University of Virginia he embodied both models, the cubic in the pavilions of the schools, the spherical in the dominant

rotunda for the library. Along the way he had more than once attempted the perfect central balance of a domed *villa rotonda*. Monticello, as ultimately enlarged and remodelled, was an ingenious combination of such motifs.

All this might seem to be mere playing with forms, but it was far from that. Jefferson—*mirabile dictu*—was functional as well as formal. Form did not "follow function," any more than it ever has; it was created in and with function, with extreme ingenuity and originality. Witness the remarkable analysis of the mountain-top site at Monticello, with depressed service passages to the domestic offices facing outward and leaving a complete panorama from the mansion over the terraces above them. Witness the truly marvelous scheme for the University, the "academical village" with its dormitories, its schools with quarters for the professors, their gardens and services, all interwoven with complete individual privacy—united by colonnades and arcades which give physical communication under cover and unite the group in a visual whole. Witness Jefferson's second project of 1797 for the Virginia Penitentiary, outlined within a few days, with the most perfect unity and suitability both of form and of function.

One does not condemn something just by saying it is "classic" or praise it just by saying it is "modern"—any more than vice versa. There is "classic" and classic, just as there is modern and "modern." What is necessary to constitute a work of art is that it be deeply felt, digested and matured—integral, crystalline, organic. That was true of the Periclean temples, of the Burgundian Romanesque, of the Gothic of the Ile-de-France, of the villas of the Brenta; it was true also of Jefferson's works. We should no more imitate one—except in conscious archeology—than another. But we shall be very fortunate if—in trying, as we should and must try, to be of our own day—we achieve something of equally molten fusion. Few have done it in any "style" since Jefferson, and, among creative architects in the whole world today, how many—three, or two, or only one?

Library, University of Virginia, designed by Jefferson and completed in 1825. (This and Monticello photos by Wayne Andrews.)



THE BULL BY



I.

These six states of Picasso's recent lithograph, *The Bull*, have a special interest, for probably never before has the artist demonstrated so clearly and explicitly the process of abstraction. Here, right before our eyes, he takes the elaborately detailed, naturalistic image which he has drawn on the stone and transforms it, step by step. Scraping away details, revealing or inventing a system of sweeping curves, he gradually reduces the massive beast to less than a dozen slender lines. All sense of the color of the animal, the texture of his hide, his weight, strength, and formidable brutality are distilled to a tenuous abstraction.

Picasso's humor, as well as his mastery of abstraction, has rarely been better shown. Following this witty metamorphosis we can easily join in the laughter which interrupted the Abbé Morel's solemn lecture on Picasso at the Sorbonne last February. The plausible Jesuit (according to Sidney and Harriet



II.

In the first state Picasso has already indicated by curving lines certain divisions within the animal's silhouette, almost as if he were drawing a butcher's diagram. In the second state he has pared away almost all modeling and superficial detail, reducing the form to flat areas bounded by curved lines, some of which were latent in state I. Outside the reduced silhouette are faint smudges of the areas which have been scraped away; only a few identical details are left to prove that the drawing is still on the same stone.



III.

Janis' account) had just come to the sixth state of *The Bull*, with its fragile attenuation of what had been a butcher's dream, when a wag in the audience shouted: "So that's why there's been such a beef shortage!"

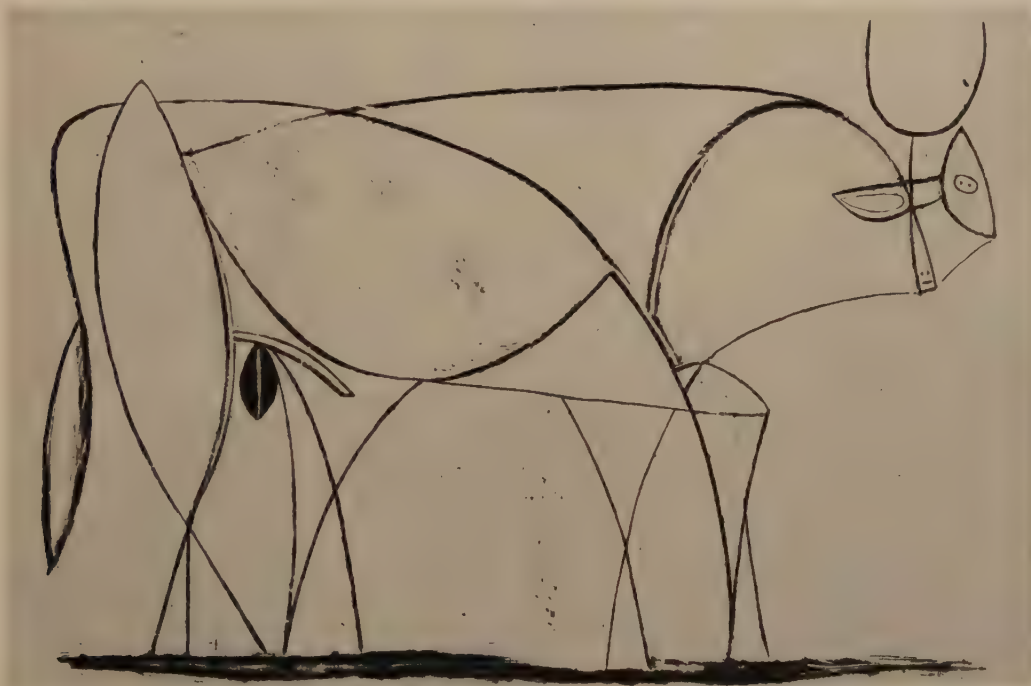
The devotee of abstract art may resent such a story and insist upon the virtues of this sixth and ultimate state. Others will prefer the stylistic elegance of state IV with its echoes of the paleolithic bison of the Altamira or Font de Gaume caverns. I myself believe the rhinoceros-like image of state I to be the most memorable of the six.

The *Bull* series, together with forty other recent lithographs by Picasso in the collection of Mrs. Meric Callery, was exhibited during the winter at the Museum of Modern Art. Later this spring they will be sent on tour. So far as the writer knows, the *Bull* series is here published for the first time in America.

ALFRED H. BARR, JR.



VI.



V.

IV.



In states III and IV Picasso simplifies and clarifies the form still further; in state V he eliminates almost all tone; and in the sixth and final state only a few wiry lines remain to recall the ponderous bulk of the creature in state I.

Postscript: Just as these pages are going to press, illustrations of five more states of THE BULL have arrived from France. Two come just before the first state reproduced here, two just after it, and a fifth just before the last state shown—making a known total of eleven states.

—A. H. B., JR.

ARTIST AT BIKINI

BY RICHARD B. FREEMAN

Ralston Crawford's report on "Bikini" which appeared in the December issue of *FORTUNE*, and his exhibition of paintings of "Operation Crossroads" during the winter at the Downtown Gallery in New York, focussed a great deal of attention on the artist and provoked much comment. Both the article and the exhibition were received with mixed feelings by the critics and with definite misunderstanding by the public, which sought to find in the paintings more or less photographic reproductions of the terrific explosion, the mushrooming waterspout, the gigantic column, and the destruction wrought by the bomb. One critic bemoaned the fact that although there were 20 civilian photographers at Bikini there was only one artist and "Of all things he was an abstractionist."

However, there were many who cheered *FORTUNE*'s "beat" in sending an artist to Bikini and in their selection of Ralston Crawford for the job. In the December issue of the *Flint (Michigan) Institute of Arts Edition of the MAGAZINE OF ART* (a monthly supplemental edition of the regular *MAGAZINE*), there appeared the following article by the director of the *Flint Institute* in support of those who cheered.

Believing that this point of view deserves a hearing beyond the locally-circulated *Flint Edition*, we reprint the main portion for the benefit of all our readers.

—EDITOR

THE artist who, against his intellectual convictions and his every moral scruple, is caught up in the chaos of modern war has in general three ways in which to react. Either he may forget his convictions and scruples against war in general and fight with every weapon at his command; or, he may close his mind to the necessary regimentation of military life enough to pass muster and go on hating every moment of it; or, the artist may be able to make the psychological adjustment and in the process to grow in stature as an artist by continuing to think and by continuing to collect, as a part of his artistic

repertory, his reactions to the stimuli of war as he comes into contact with it.

Ralston Crawford at the age of 36, in what he now describes as a "rash moment," enlisted in the Engineers in the early summer of 1942 with brave hopes of front-line action. Basic Training, which included several trips to the hospital, finally convinced him that his contribution to the war effort would be better made either as a civilian or in another branch of the service that could use his particular gifts and training. More fortunate than many artists, he was transferred to the Weather Division of the Army Air Forces Headquarters in Washington where he played a unique part.

Crawford's problem was to evolve a method of describing weather conditions in pictorial terms that could be grasped quickly by large groups of soldiers, the strategic and tactical planners, and the flying personnel. To describe weather in words or in conventional drawings is practically impossible since weather varies in the three dimensions and with time. Using only the painter's tools, color, line, and shape, and working in the modern idiom with distortion, accent, abstraction, and simplification, Crawford developed by means of clear-cut, logical symbols, a highly effective form of expression that turned out to be immensely practical and useful.

If ever a specific answer is required to the Philistine's question, "Can painting serve any practical useful purpose?" we have it here. That most practical, methodic, and realistic of professions, the military, here turned to the artist, the modern progressive artist at that, for help! Shades of Cézanne, Seurat, Van Gogh, and Gauguin! Shades of every searching, experimenting, troubled, and yet reviled artist of the past century! We can only imagine their grim satisfaction at this ironic turn of events!

If much of his stretch in the army was occupied in drill and manoeuvres, or later in desk work, routine assignments, or weather flights, at least a great deal of the time he was able to



Ralston Crawford

Ralston Crawford: REPORT FROM BIKINI, 1946, drawing. Made while Crawford was the FORTUNE correspondent at "Operation Crossroads." "The only artist correspondent from any agency at the assignment, Crawford, of all American artists, was the one best fitted to record and synthesize the world-shaking event . . . Like the crack of Doom, Crawford's first Bikini report records the elemental force that shatters, crushes, burns and destroys everything."



Crawford: TEST ABLE, 1946, 18 x 24. Collection of the University of Georgia. "... note the abstract terms Dr. Einstein used in his theoretical proof some forty years ago. No amount of realistic literature could possibly convey the staggering implications of the symbols: $E = MC^2$." Photos courtesy of the Downtown Gallery.

do some serious creative thinking, and from time to time he even managed to work on some of his own painting problems, although he found such work inexpressibly difficult in those days. Evidences of major changes in his style were immediately apparent. While these changes were already heralded by one or two of his last works before he entered the army, notably in *Boiler Synthesis*, the paintings done during the war reveal a fundamental growth in expressive power, a sharpened critical faculty, and a development of resources that have probably not been matched by any other American artist in the same period.

After his final military assignment in India, Crawford was preparing to resume his civilian career when suddenly he was offered, and jumped at the chance to cover, "Operation Crossroads" at Bikini for *FORTUNE*. The only artist correspondent

from any agency at the assignment, Crawford, of all American artists, was the one best fitted to record and synthesize the world-shaking event. His war-time collaboration with army meteorologists, his absorption of large amounts of scientific information on natural and physical phenomena, his command of the painter's expressive language which had been continually sharpened by the daily stimulation of new problems, and finally his deep moral convictions as a social being with a positive function in life, all lead to the creation of what is, as yet, only a small series of drawings and paintings that communicate the overwhelming implications of the opening of the Atomic Age. Like the crack of Doom, Crawford's first Bikini report records the elemental force that shatters, crushes, burns and destroys everything.

The paradoxically fragile drawing reproduced on page 156 is a synthesis of not just one of the ships destroyed in Bikini Lagoon, which in this particular case happened to be the point of departure for Crawford's drawing, but it is an entire world that is ripped apart and pulverized before our eyes, all in abstract terms, of course—the only possible language for conveying so overpowering an impression, the only universal tongue that can speak to all who are willing to make the sustained mental effort.

Since his return from Bikini the artist feels, as a member of the human race, an immediate deep compulsion to communicate his experience to others. He has done this already in the paintings and drawings that have thus far resulted from the Bikini experience. Undoubtedly more will come as thoughts and reflections, and the necessity for expressing them provoke further comments from the artist. He will do these also in the language of which he is a master. The message is implicit: "Let those who have eyes and heart see and understand before it is too late!"

• •

The author wrote later to the Editor:

"I have felt impelled to write very seriously and with an intense feeling of urgency because Crawford's paintings and drawings communicated to me a sensing of solemn urgency.

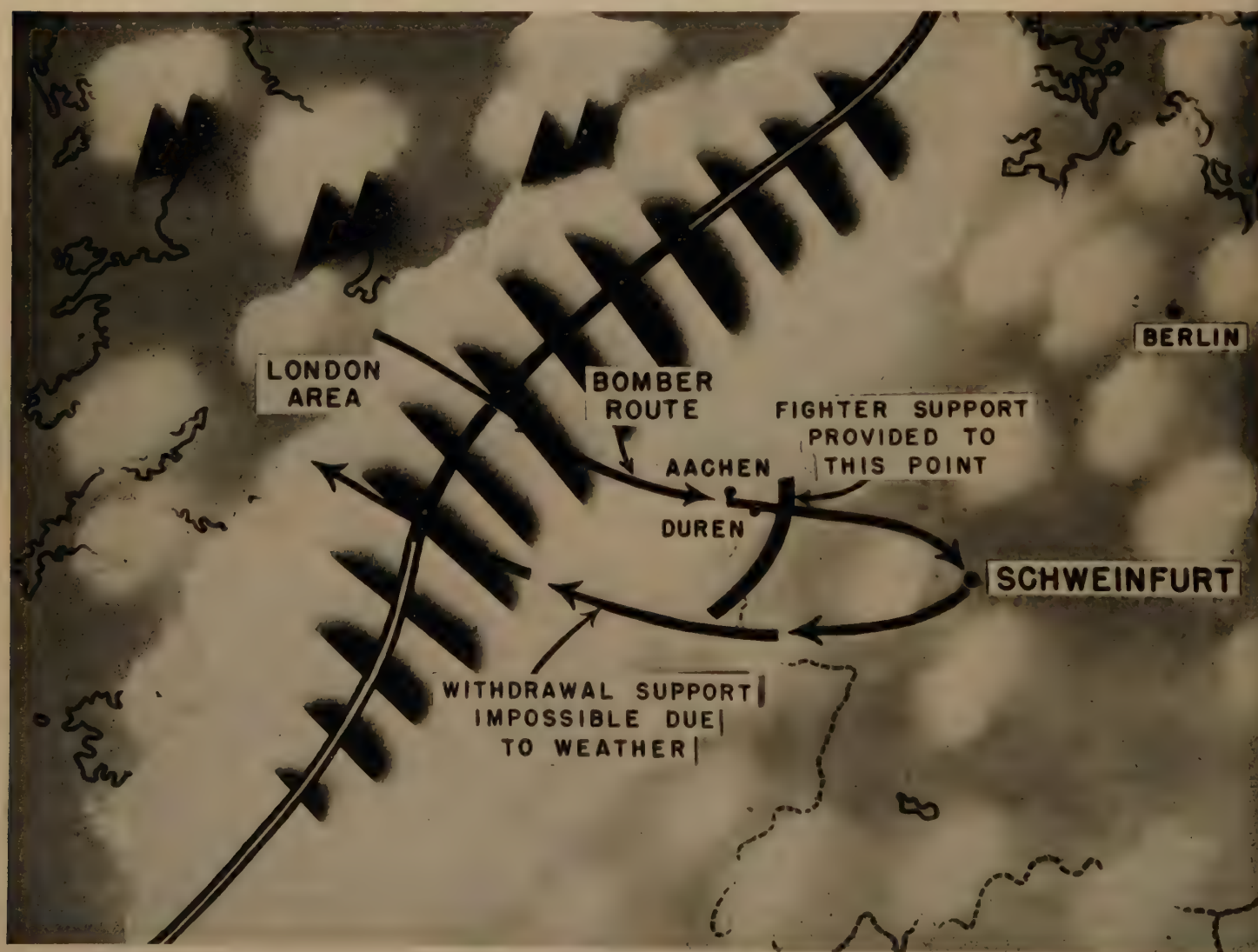
"That Crawford's report is in abstract rather than in realistic terms is based on the fact that no 'realistic' vocabulary could possibly communicate either the havoc at Bikini, or its devastating implications. I think it is fair in this regard to bring up Boris Deutsch's painting, WHAT ATOMIC WAR WILL DO TO YOU, Pepsi-Cola's first-prize-winner (you can look forward to seeing that next November, all November, on your Pepsi calendar). It proves my point, I believe. I wonder also if the following comments do not have a place.

"The calculation of the amount of energy that can ultimately be released from any given matter was boiled down into the one equation: $E=MC^2$. E (Energy)=M (the weight of the Mass) times C (the Speed of Light) squared. In the first place, note the abstract terms Dr. Einstein used in his theoretical proof some forty years ago. No amount of realistic literature could possibly convey the staggering implications of the symbols: $E=MC^2$.

"In the second place, as we move into the Atomic Age which has been made possible by the theoretical scientists speaking in abstract terms, it seems rather more than coincidental that the birth of abstract art was taking place at the same time, the early years of the 20th century. The pure scientists and the abstract artists appear to be coming into their own together. Or am I being far-fetched about any psychic or cosmic connection?"

—R.B.F.

Crawford: WEATHER AND THE SCHWEINFURT BOMBING, drawing. Prepared for the Weather Information Branch, Army Air Forces. "To describe weather in words or in conventional drawings is practically impossible since weather varies in the three dimensions . . . and with time. Using only the painter's tools . . . and working in the modern idiom . . . Crawford developed . . . a highly effective form of expression that turned out to be immensely practical and useful."





We've added 80,000

Telephone Girls

in the last year

We're working hard to give you more and better telephone service than ever before.

In the last year, we have added 54,000 telephone operators; also 26,000 service representatives, secretaries, clerks, stenographers, typists and manufacturing employees.

These are just the figures for women. We have also increased our employees by 70,000 men — most of them war veterans.

Yet in spite of record figures on employment, manufacturing and installations, we are greatly concerned that there are still more than 2,000,000 people waiting for telephone service and many who are not getting the kind of service they want.

We want you to know that we are doing our level best to catch up with every telephone need of everybody — everywhere.

BELL TELEPHONE SYSTEM





Bollingen Series—VII

HERBERT FRIEDMANN

The Symbolic Goldfinch

The history, artistic significance and symbolic meaning of one of the most frequent accessory figures occurring in European devotional art from the thirteenth to the eighteenth century, the goldfinch. 157 illustrations. \$7.50.

PANTHEON BOOKS, INC.

41 Washington Square South

New York 12, N. Y.

WHISTLER

PAINTINGS • WATERCOLORS • PASTELS

April 14—May 10

MACBETH GALLERY

11 EAST 57th STREET
NEW YORK

BEN-ZION

THROUGH APRIL 19

BERTHA SCHAEFER GALLERY
32 EAST 57TH STREET
NEW YORK

LIST OF COLONIAL ARTISTS SHOWING THE TYPE OF WORK IN WHICH THEY WERE ENGAGED

The following alphabetical list of the more important colonial painters specifies the subject matter which we know each one to have depicted. The reader will observe that those who left full autobiographical statements (Peale, West) or who advertised in the newspapers (G. Duyckinck; G. Hesselius; P. Pelham; Remick; Roberts; Theus; Williams) can be shown to have engaged in many more kinds of painting than artists for whom we have no such sources of information. We are forced to rely, for facts about many painters, on the chance discovery of some letter or entry in an account book. The identity of Joseph Blackburn, for instance, is an almost complete mystery; thus we can only prove him to have been a portraitist. It may be laid down as a general rule that the more written information we have about an artist, the more varied is the subject matter in which we can show him to have been engaged. Further discoveries about American art must strengthen my case, because when no documents exist the argument automatically goes against the contention that pictures other than portraits were common.

BADGER, JOSEPH. Portraits and figure pieces. Mrs. Nina Little has kindly called to my attention the fact that in 1752 Badger settled an account of four pounds, thirteen shillings, and four pence with his tailor, Daniel Rea, by giving him a picture and a pair of fire buckets. In those days the amateur firemen carried with them to conflagrations their own buckets, made of leather and usually decorated by painters with suitable designs and emblems.

BLACKBURN, JOSEPH. Portraits.

BRIDGES, CHARLES. Portraits and heraldry.

COOPER, J. Pictures of historical and allegorical personages, and perhaps portraits.

COPLEY, JOHN SINGLETON. Portraits, allegorical subjects, figure pieces, Biblical Scenes, anatomical and battle drawings.

DUYCKINCK, EVERT I. Referred to in records as limner, painter,

glazier, and burner of glass. Engraved arms on windows and painted them on fire buckets.

DUYCKINCK, GERARDUS. Advertised "all manner of painting work done." His business consisted of "limning, painting, varnishing, japanning, gilding, glazing, and silvering of looking glasses." His sign showed two cupids.

EMMONS, NATHANIEL. "Faces, rivers, banks, rural scenes, and imitations of works of art."

FEKE, ROBERT. Portraits. Copied *The Judgment of Hercules* from a print. A Philadelphia diarist saw "several pieces and faces of his painting." Possibly painted a scene of pirates on a rocky seacoast that was recently found in England.

FOSTER, JOHN. Known as a painter, but his only certain works are engravings. His prints include a portrait, a map, coats of arms, decorative designs, and perhaps a view of Boston.

GREENWOOD, JOHN. Apprenticed to Thomas Johnston, engraver, printer, designer of gravestones, painter of houses, fire buckets, ships, and almost certainly portraits. Greenwood made portraits, a view of Yale with genre elements, a genre figure piece, and, in the West Indies, a painting of sea captains at a party.

HELSELIUS, GUSTAVUS. Portraits, religious and allegorical compositions. Advertised with John Winter "painting done in the best manner, . . . viz. coats of arms drawn on coaches, chaises, etc., or any kind of ornaments; landscapes, signs, show-boards, ship and house painting, gilding of all sorts, writing in gold and color, old pictures cleaned and mended, etc." Made musical instruments.

HELSELIUS, JOHN. Portraits.

JOHNSTON, HENRIETTA. Pastel portraits. (No documents of any sort refer to her work).

KUHN, JUSTIS ENGLEHARDT. Portraits are known. His inventory mentions "seventeen pictures and landskips" and a coat of arms.

PEALE, CHARLES WILLSON. We shall deal here only with the years

fore Peale sailed during 1776 to study in England. He painted portraits, landscapes, signs, coaches, political banners, likenesses of towns and ships, miniatures, copies of paintings and prints, rare pieces. He also engaged in such trades as saddling, watch making, brass founding, silversmithing, and coach making. He probably worked in watercolors as well as oil.

PELHAM, PETER. Painted portraits. Engraved portraits and a map. Advertised that he taught along with dancing and arithmetic, etc., painting upon glass and all sorts of needle work."

REMICK, CHRISTIAN. Advertised "he perform[ed] all sorts of drawing in water colors, such as sea pieces, perspective views, geographical plans of harbors, seacoasts, etc.—Also color[ed] pictures to the life, and [drew] coats of arms." Made landscapes with genre elements.

ROBERTS, BISHOP. Advertised portraits, engraving, heraldry, house painting, landscapes, drawings of houses in colors and India ink.

SMIBERT, JOHN. Portraits, copies of old world masterpieces, landscapes, satirical genre, ruins and neo-classical subjects, plans for architecture.

SMITH, THOMAS. Portraits. His self-portrait has a sea battle in the background. (There is only one documentary mention of him.)

THEUS, JEREMIAH. Advertised portraits, "landskips of all sizes, vests and coats of arms for coaches and chaises." Kept a drawing school where "every branch of the art [was] taught with great exactness."

WATSON, JOHN. Portraits and imaginative figures in oil. Drawings of such subjects as Hercules, Homer, long-dead kings, etc.

WEST, BENJAMIN. During his American period he made portraits, landscapes, a seascape, *The Death of Socrates*, caricatures, pictures of birds and flowers, various subject pictures, and signs.

WILLIAMS, WILLIAM. Portraits, conversation pieces, history, sign painting, lettering, landscapes, "cow pieces", caricatures, theatrical scenery. Taught "the different branches of drawing and to sound the Hautboy, German, and common flutes." Novelist, poet, and engraver.

WOLLASTON, JOHN. Portraits.

—JAMES THOMAS FLEXNER

KNOEDLER

Established 1846

CAGLI —Sculpture by MIRKO

Through April 19

LATIN AMERICAN
PAINTINGS

April 21 through May 9

4 EAST 57th STREET, NEW YORK

BOOK REVIEWS

American Abstract Artists. Articles by Albers, Gallatin, Knaths, Leger, Moholy-Nagy, Mondrian, Morris. Ram Press, New York, 1946. Distributed by Wittenborn & Co. Illustrated. \$2.50.

The latest publication of the *American Abstract Artists* is somewhere between a catalogue and a manifesto. The persistence of the pamphleteering is all the more strange when one reads parts of the brief introduction by Morris. He implies that the need for . . . "an uncompromising aesthetic purpose . . . to hold such an organization united . . ." no longer exists when he correctly points out that abstract art is being produced by painters and sculptors in many parts of the country. The further implication seems to be that the battle for legitimacy has been won, and that abstract art in America today requires no apologists.

These reflections lead one to question the value of continuing a group with a title so suggestive of militancy and inclusiveness as *American Abstract Artists*. Again in the same introduction Morris admits that the artists included represent only a small percentage of members engaged in abstract art. This admission makes the omission of work by Calder, Kepes, Smith, Haytor, Gorky, Diller, Gottlieb, Howard, Woelffer, Weber, Naguchi, Lerner, Filipowski (to mention only a few obvious ones that come to mind) the more conspicuous, and the pious hope expressed in the introduction: "that somewhere in these pages examples are to be found of all the diversified approaches to abstraction that characterize the current movement in America" unfulfilled. Under these circumstances those readers who are not students of abstraction will be misled by the title inherited from a valiant past, and those artists who without claiming membership in the group might yet claim equal artistic stature may be given offence.

It seems that the purposes of the American Abstract Artist Group—to further the cause of abstract art—would be better served if they produced surveys on a more catholic basis, under so catholic

CHAGALL

"A THOUSAND AND
ONE NIGHTS"

Gouaches
and
Recent Paintings

April 8th to 26th

Pierre Matisse
Gallery

41 East 57th Street

New York City

50 collotype
reproductions from
the DuBois Schanck
Morris collection

THE PRINCIPLES OF Chinese Painting

By GEORGE ROWLEY

A summary of the stylistic principles needed for a fuller understanding of Chinese painting, as seen from three widely different points of view—general Chinese culture, the writings of Chinese painters and critics, and the critical standards of Western analysis.

The illustrations are chosen from one of the finest collections in the country. Two plates are hand stenciled in full color. One required nineteen stencils, the other twenty-six. 124 pages, 8½" x 11½", \$15.00

At your bookstore
PRINCETON UNIVERSITY PRESS

SCULPTURE

DAVID SMITH

WILLARD GALLERY

THROUGH APRIL 26
32 EAST 57 ST., N.Y.C.

CHARLES PRENDERGAST

to April 19

ESTHER WILLIAMS

April 21—May 10

KRAUSHAAR GALLERIES
32 EAST 57th STREET NEW YORK

a title, in which membership was not a criterion for inclusion. Such a survey would reveal a refreshingly greater diversity of expression and media than the group's publications up to the present have done.

In spite of themselves, the editors' predilection for pure painting has been somewhat relieved visually by the inclusion of a space modulator by Moholy-Nagy and a construction by Lassow, as well as in writings by the broader concepts of Moholy-Nagy, Leger, and Mondrian. Their articles originally were written some three years ago for a more integrated presentation of the part abstract art plays in contemporary culture. This was to have been an American supplement of "Circle," a book published in England in 1937 under the editorship of Gabo, Nicholson, and Martin, which did integrate architecture, sculpture, and painting into a new and significant unity. The slimmer volume under review does not have such purposefulness. The space-time synthesis of Moholy-Nagy and color-architecture synthesis of Leger tend to underline the somewhat haphazard character of the contents as a whole. Their inclusion in the present publication robs these statements of much of their significance and value. Nevertheless the publication does contain much to be recommended. Your reviewer is particularly grateful to Albert for the syntax of art semantics and to Gallatin for the pungent commentary in the second half of "Museum Piece."

—SERGE CHERMAYEFF

American Artists Monographs, American Artists Group, New York, 1946. 50 to 60 gravure plates, frontispiece in color. \$ each.

The twenty brochures on American artists published by the American Artists Group should be read by everyone. They are written by the artists themselves and are amply illustrated by examples of their work. They are all well written. The general mood is simple, direct, honest. The illustrations sometimes seem more complicated than the text. These times are rare, for the harmony achieved by the two mediums thus left in the hand of one workman is remarkable. While the scope is a large one, leading, let me say at random, from Eugene Speicher to Max Weber, it includes no one who, on the basis of accomplishment does not belong in it. The choice has been made with considerable acumen. One can look forward to the coming additions to the present roster in confidence. As it stands, the little collection makes a comprehensive survey of the work of living Americans . . . of competent living Americans I should like to add.

There is a sagacious omission of those weaklings whose reaction to the day's bewilderment is given in an equally preposterous literary transcription, a repetition of the chaos presented in a polyglot of ancient and barbaric languages by kindergarten students and thus multiplied. Most of the men and women included in this library, the conclusion is inevitable, must have formed their characters and resistances before the advent of the world catastrophe. None has turned his back upon it entirely. Stuart Davis alone approaches complete abstraction, but never loses himself entirely in it. Max Weber alone devotes himself to linguistic exercise: the isolation of esthetic quality; he alone can be accused of fashionable foppishness. But even he does not persist in that fault—if fault it is for one man to turn the beauties of technique as another, in equal desperation laughs—for he has upon occasion sent forth a moan about the misery of his own people by which the evading fop in him, if it can be so called, was completely floored.

American art has lost a lot of dullness. Forty odd years ago when I first began to write art criticism, American art's properly sterilized puritanism left little to be said without spasms of despairing anger. The wall of propriety was impenetrable. Even nature was treated with the kid gloves of the prude. Dwight W. Tryon, hiding its vulgarities under early morning mists and evening twilights, made a fortune. The barnyard was a spot where painters, disoriented citizens, could do little short of holding their quite un-nose noses. The nude was a French salon goddess in porcelain or a New England spinster as sexless as a flagstone. We must have grown quite a lot as a nation in these forty years. The flesh, as we can see in paintings by Karfiol and Kroll, has come out into the open with unshrinking boldness, the innocence of greater purity. These little books are a mine of revelations. The motivations of Americans are practically all represented, from the true sentimentalities of an Alexander Brook to the austerities of an Edward Hopper—the

exible and the stern. Floating quite aimlessly and gaily between the two we shall find a playboy like Waldo Peirce or such fanciful divers of the quaint and amusing, in their separate country and city days, as Doris Lee and Gladys Rockmore Davis, the only two women so far represented.

John Sloan is the dean of all these painters, one of the first of the men to fight for the liberty which they now enjoy. For he with Robert Henri and other members of The Eight was responsible for the revolutionary show at the Macbeth Gallery in 1908 and for the Armory Show in 1913, of which another member of The Eight, Arthur B. Davies, was the presiding officer. He has been the President of the Independent Society since 1918.

The list of painters represented follows: Thomas H. Benton, Arnold Blanch, Alexander Brook, Charles Burchfield, John Steuart Curry, Gladys Rockmore Davis, Stuart Davis, Edward Hopper, Bernard Karfiol, Rockwell Kent, Leon Kroll, Yasuo Kuniyoshi, Doris Lee, Waldo Peirce, John Sloan, Raphael Soyer, Eugene Speicher, Frederic Taubes, Max Weber, William Zorach.

—GUY PENE DU BOIS.

The Commonwealth of Art—Style in the Fine Arts, Music, and the Dance. By Curt Sachs. W. W. Norton & Co., New York, 1946. 404 pp. and 32 plates. \$5.

The purpose of this ambitious and thought-provoking book, as defined in the introduction, is to demonstrate "the concurrence of individual arts under a common law and fate", i.e., to provide both the historic and the systematic framework for a method of analysis equally applicable to every form of artistic expression. It would be difficult to exaggerate the obstacles in the path of such an undertaking, particularly in our age of compartmentalized learning; yet there can be little doubt that Curt Sachs must be numbered among the few present-day scholars qualified to attempt a *summum* of this kind with any degree of authority. The very fact that he is primarily a musicologist would seem to give him a special advantage. As a subject of serious critical and historical investigation, music is by far the youngest of the kindred disciplines which include the history of literature and of the visual arts; historians of music have thus been able to incorporate into their own methodology many valuable ideas derived from these related fields. This in turn has tended to give them a more inter-departmental outlook than their colleagues, and Dr. Sachs in particular has long been known as an ardent advocate of the "One World" concept in the arts. His present book, then, is not a rashly conceived project but the outgrowth of a lifetime of thought and study, a fact which enables the author to a respectful hearing even among those who may find themselves in radical disagreement with him.

That there should be ample room for disagreement is hardly surprising in a book of this nature. The specialist will be particularly tempted to challenge Dr. Sachs' interpretation of events in the last part of the volume, which takes us, within the short space of 15 pages, on a whirlwind tour of the entire history of the fine arts, music, the dance, and fashion, with numerous excursions into literature thrown in for good measure. If some of the analogies and correspondences claimed by Dr. Sachs are apt to strike the reader as superficial or implausible (such as his emphasis upon the fact that the waistline had reached its lowest point in 1922 and 1923 in the heyday of expressionism", to cite but one example), this section also contains a good many valuable insights and provocative suggestions.

However, considering the scope of the book as a whole, all these minor matters; the central thesis of "The Commonwealth of Art" is contained in parts two and three, which deal, respectively, with the nature and fate of style. Here Dr. Sachs reveals himself as the descendant of an intellectual tradition which for the past half-century has been represented mainly by a number of German intellects, notably Nietzsche, Woefflin, Riegl, and Worringer. The core of this tradition is a dualistic view of the evolution of style expressed in terms of such antonyms as Apollonian and Dionysian, classic and romantic, geometric and imitative, haptic and optic, etc. Dr. Sachs rejects all these in favor of *ethos* and *pathos*, as the oldest and most generally applicable of these concepts. The remainder of the book is devoted to an interpretation of the history of the arts as a continuous succession of *ethos-pathos* cycles. These to Dr.

kende galleries

of

GIMBEL BROTHERS

33rd Street & Broadway, N. Y. (1)
11th Floor PENNSYLVANIA 6-5511

SALES AT PUBLIC AUCTION FOR ESTATES and INDIVIDUALS

Weekly Exhibition and
Auction Sales of

PAINTINGS • PRINTS • SILVER
FURNITURE • PORCELAIN • RUGS
GLASS • TEXTILES • JEWELRY
and Other Art Property

Illustrated catalogues compiled
by experts for each sale.

Complete facilities for insurance
or inheritance tax appraisals.

Sales Conducted by

LOUIS A. CRACO HERBERT A. KENDE
THEODORE J. MULDOON

JOHN STEUART CURRY

20 YEARS OF HIS ART

March 24—April 12

ASSOCIATED AMERICAN ARTISTS

711 Fifth Avenue • GALLERIES • New York City

EARLY AND CONTEMPORARY

AMERICAN ART

SPECIAL EXHIBITIONS THROUGHOUT THE SEASON

MILCH GALLERIES
108 West 57th St., New York 19

April 1-26

JUAN GRIS

BUCHHOLZ GALLERY
CURT VALENTIN

32 EAST 57
NEW YORK

15TH ANNIVERSARY GROUP EXHIBITION "1932 and 1947" MIDTOWN GALLERIES

A. D. GRUSKIN, Director

605 MADISON AVE. (Bet. 57th & 58th Sts.) NEW YORK

37th ANNUAL
CONVENTION PROGRAM
AND MEMBERS' MEETING
of
THE AMERICAN FEDERATION OF ARTS

May 27-28, 1947

THE METROPOLITAN MUSEUM OF ART

New York, N. Y.

—MEMORIAL EXHIBITION—

RUSSELL CHENEY

Feragil, 63 East 57th St., New York. To be shown subsequently
at Hartford, New Haven, Boston, and Western Galleries.

Just published (Oxford University Press)
"Russell Cheney" by F. O. Matthiessen.

WORKS OF ART

EGYPTIAN • GREEK • ROMAN • ORIENTAL • MEDIAEVAL
RENAISSANCE • PAINTINGS • DRAWINGS • PRINTS

JACOB HIRSCH

ANTIQUITIES AND NUMISMATICS, INC.
30 WEST 54 STREET NEW YORK 19

YOU'LL READ EVERY WORD IN

MKR's art outlook

MAUDE KEMPER RILEY'S OWN ART MAGAZINE

- Eight pages of news and comment on people and events in art. Published weekly throughout the season.

Subscription \$4 a year.

Trial Subscription—Seven issues for \$1.

360 EAST 55TH STREET

NEW YORK 22

Sachs constitute "the fact of style," a fate which he postulates for the future as well as for the past. Unfortunately, however, the author fails to dispose of the many serious arguments against such "cyclic" interpretations of history. He seems to be aware of only two alternatives to his own theory, both of them admittedly even less plausible: the idea of "progress" or "improvement" as the guiding principle in the history of the arts, and the notion that the history is completely determined by events in other fields of human endeavor, so that any attempt to discover its inherent patterns is doomed to futility. The pattern worked out by Dr. Sachs is undoubtedly an attractive one; in fact, it is a garment far too symmetrical to cut to fit the jagged outlines of the body of material it seeks to contain. Its merits are descriptive and evocative rather than analytical in the strict sense of the word. Significantly enough, in his final summary Dr. Sachs has chosen to speak of "fate" rather than of "evolution." Because his *ethos-pathos* cycles have no biological foundation—an indispensable requirement since man's past and future are but a tiny segment of the evolution of all living organisms on this planet—, Dr. Sachs' theory is superior to its predecessors only to the extent that one strait-jacket, within its own peculiar limitations, may be more comfortable than others.

—H. W. JANSON.

Baalbek-Palmyra, J. J. Augustin, New York, 1946. Photographs by Hoynigen-Huene, with text by David M. Robinson. \$7.50.

In a book of architectural photographs the question of the relative value of the photograph as beautiful print and as vivid record is primary. The photographer must choose; if the beauty of the photograph *per se* controls, frequently details will be lost in shadows and obtrusive "pictorial" elements will confuse not only details but even the major architectural composition. If it is the desire for the perfect record which is dominant, abstract "art" value will yield to the lighting and the composition most suited to emphasize the qualities of the recorded object. In "*Baalbek-Palmyra*" the photographer, perhaps unconsciously, has chosen the "pictorial" approach, so that again and again extraneous lights and shadows—tree blossoms on snow fields on distant mountains—disguise, or even hide, the magnificent buildings themselves. This is a pity, for these distant and hard-to-visit ruins reveal better than almost any others the superb planning genius and the originality of Roman architecture, and the technical archaeological publications—old and new—through which alone their quality can be judged are rare and available only with difficulty.

The text, though secondary, is important enough to warrant more careful preparation and editing than it has received. The author, for instance, says that the columns of the Baalbek Temple of Jupiter have no entasis; a glance at the photographs will prove that they do, and there are other frequent apparent misstatements. The text is better from the historical than from the architectural viewpoint.

Nevertheless, despite those shortcomings, "*Baalbek-Palmyra*" is valuable, for even such imperfect recordings cannot help convey something of the breath-taking grandeur of these great monuments and there are a few exquisite photographs of carved detail. It should be at once evident that Roman architecture, especially in the Near East, was in no sense a decadent copy of the architecture of Greece—or even of the Hellenistic cities—but a supple, imaginative expression of a powerful organizing genius. Anyone who compares, say, the Roman architecture of these two Syrian sites with that of Ostia, Hadrian's villa at Tivoli, Timgad, the Forum of Trajan at Rome, Trier, and the villas of Roman Britain and northern Europe is forced to admit the amazing variety of the apt answers Roman planners made to varying problems.

—TALBOT HAMLIN.

A picture lives a life like a living creature, undergoing the changes imposed on us by our life from day to day.—*Pablo Picasso*

Painting is like mayonnaise. You keep on turning and turning. If you stop too soon, it fizzles out. If you stop too late, it also fizzles out. The problem is to stop just in time.—*George Rouault*

APRIL EXHIBITIONS THROUGHOUT AMERICA

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless otherwise specified.

AKRON, OHIO. Akron Art Institute, Apr. 4: Indoor-Outdoor Garden Show. Pigs by Fern Cole. Permanent Coll. LBANY, N. Y. Albany Institute of History and Art, Apr. 2-27: Civic Show. Apr. 8-14: Prints by Rockwell Kent. LBION, MICH. Albion College, Apr. 1-12: Texas Printmaker's Guild Exhib. Apr. 13-26: Joseph Albers Prints. The Upjohn Coll. Apr. 27-May 14: Albion College Art Majors Show.

ALLENTOWN, PA. Muhlenberg College, Apr. 13-May 4: Artists and Walkowitz (AFA).

ANN ARBOR, MICH. Museum of Art, University of Michigan, Apr. 18-May 9: Drwgs and Sculpt. by Maillol. Apr. 27, May 18: Drwgs by Maurice Sterne (AFA).

PLETON, WIS. Art Gallery, Lawrence College, Apr. 7: New Photos (MOMA). Apr. 7-21: Mod. Poster Design (MOMA). Apr. 14-28: Animals in the Arts (MOMA).

SBURY PARK, N. J. Asbury Park Society of Fine Arts, Inc., Apr. 1-June 2: 7th Ann. Wool Exhib.

THENS, OHIO. Ohio University Gallery, Apr. 1-15: Ohio Print Makers. Apr. 15-30: Gilatones from Associated Amer. Artists.

TLANTA, GA. High Museum of Art, Apr. 1-15: Nat'l Assn. of Women Artists, Wool Show. Apr. 20-May 4: 8th Ann. Exhib. Contemp. Amer. Art.

UBURN, N. Y. Cayuga Museum of History and Art, Apr. 1-30: Children's Art from Museum Class. Cayuga County Historical Soc., Historical Exhib. One Man Show of Pigs, A. Shelton. Auburn Industry Exhib. Apr. 7-21: Photo. Science Show (LIFE).

USTIN, TEX. College of Fine Arts, University of Texas, Apr. 1-14: Printmakers Guild Exhib.

ALTIMORE, MD. Baltimore Museum of Art, Apr. 6: Baltimore Furniture Exhib. "Artists Look Like This." Maryland Institute, Apr. 20-May 4: Pigs by United Seamen. alters Art Gallery, June 15: Book Pigs of the Indian Court.

ENNINGTON, VT. Bennington Historical Museum and Art Gallery, Apr. 5: Early Amer. Portraits and Contemp. Vermont Painters. Apr. 5-30: Colyer Coll. of European and Amer. Masters. Contemp. Vermont Painters.

ETHLEHEM, PA. Lehigh University Art Gallery, Apr. 6-20: 4 Surrealists.

IRMINGHAM, ALA. Public Library Art Gallery, Apr. 1-30: Birmingham Public Schools Exhib. of Wools and Ceramics.

LOOMINGTON, IND. Art Center, Indiana University, Apr. 25: Baroque Pigs. Apr. 1: Landscapes. Illinois Wesleyan University, Art Department, Apr. 15-30: Actors and Clowns.

LOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, Apr. 6: Landscapes: Real and Imaginary. Apr. 16: Robert Maillart: Builder in Reinforced Concrete. Apr. 1-30: Ceramic Sculpt. by Lilian Saarijnen. Abstract Pigs by Wallace Mitchell. Photos by Harvey Croze. Mus. Coll. of Contemp. Amer. Pigs and Sculpt., Ceramics and Glass.

OSTON, MASS. Bookbuilders Workshop, Apr. 10-30: 8th Ann. Textbook Exhib. of 1946 (AIGA).

OLL and Richards, Apr. 12: Wools by Blanch Colman.

UILD of Boston Artists, Apr. 5: Wools by Forrest Orr. Apr. 7-19: Pigs by Harry Sutton, Jr. Apr. 21-May 3: Pigs by Aldro T. Hibbard.

stitute of Modern Art, Apr. 15: Louis Sullivan Architecture. Apr. 8: Latin Amer. Drwgs.

useum of Fine Arts, Apr. 27: The Boston Athenaeum in the Museum of Fine Arts. Apr. 6: Memorial Exhib. of the Works of Frederick G. Hall.

ublic Library, Print Department, Apr. 1-30: Etchings by Anders Zorn.

ose Galleries, Apr. 19: Provincetown Art Assn. Apr. 21-May 10: Ships by Frank Vining Smith.

OWLING GREEN, OHIO. The Art Workshop, Bowling Green State University, June 6: Pigs by Paul Perlmutter.

UFFALO, N. Y. Albright Art Gallery, Apr. 2-23: Patteran "Artists Through the Looking Glass." Apr. 18-May 26: Well-Designed Objects for Household Use. Apr. 26-May 4: Photographic Guild.

EDAR FALLS, IOWA. Cedar Falls Art Association, Apr. 20: Fort Dodge Show.

HAPEL HILL, N. C. Person Hall Art Gallery, University of North Carolina, Apr. 26: Mod. Art in Advertising.

HARLOTTE, N. C. Mint Museum of Art, Apr. 1-30: Guatemalan Costumes. Apr. 1-24: Color Etchings by Luigi Kasimir (AFA). Apr. 1-30: Charlotte Schools Art Competition.

HICAGO, ILL. Art Institute of Chicago, Apr. 15: Soc. For Typographic Art. Apr. 3-May 11: Martyr and Mrs. J. Tremain—Room of Chicago Art. Apr. 10-May 11: Henry Moore, Sculpt. and Drwgs.

icago Galleries Association, Apr.: Exhib. by the Assn. of Chicago Painters and Sculptors.

lub Woman's Bureau, Apr. 10: North Shore Art Guild. Wools and Oils. Apr. 14-May 3: Ridge Art Assn., Wools and Oils. Apr. 1-30: Oils by Myrtle Wittchen.

INCINNATI, OHIO. Cincinnati Art Museum, June 22: Exhib. of Jewish Art Objects. Apr. 17: 14 Americans (MOMA). Apr.-Indef.: Ohio Valley Wool Exhib.

ft Museum, Apr. 14-May 4: Cincinnati Historical Soc. Americana Exhib.

LEARWATER, FLA. Art Museum, Apr. 1-15: Southern States Art League, Wool Exhib. Apr. 15-30: Anne Goldthwaite Prints. Student Exhib.

LEVELAND, OHIO. Ten Thirty Gallery, May 3: Retrospective Exhib.—Work of William Sommer. Apr. 15: Photos—Great Amer. Artists—Helen Balfour Morrison. May 3: Textiles by Marilyn Bauer. Enamels by Doris Hall. Cleveland Museum of Art, Apr. 30-June 8: The May Show,

Work by Cleveland Artists and Craftsmen, Apr. 1-May 4: Drwgs by Members Classes. Apr. 6: War's Toll of Italian Art (AFA). Apr. 9: Architecture by Cleveland Chapter of Amer. Assn. of Architects.

COLORADO SPRINGS, COLO. Colorado Springs Fine Arts Center, Apr.: 9th Ann. Artists West of the Mississippi Exhib.

COLUMBUS, OHIO. Columbus Gallery of Fine Art, Apr. 12: Wood Carving by John Rood. Apr. 1-25: Columbus Children's Art. Apr. 2-23: Durer's "The Great Passion." Pigs by Ralph Fanning. Apr. 20-May 8: Ceramics by Paul Bogatay.

CONCORD, N. H. New Hampshire State Library, Apr. 1-30: Pigs by Laurids Lauridsen.

CORTLAND, N. Y. Cortland Free Library, Apr. 1-30: Plastic Club of Philadelphia. 1946-1947 Rotary Exhib. of Oil Pigs.

COSHOCOTON, OHIO. Johnson-Humrickhouse Museum, Apr. 7: If You Want to Build a House.

CULVER, IND. Culver Military Academy, Apr. 5: Mod. Advertising Art. Apr. 7-18: 18th and 19th Leaders in Mod. Ptg. Apr. 18-May 7: Inca Civilization and Architecture.

DAYTON, OHIO. Dayton Art Institute, Apr.: Carl Gaertner Pigs. Seth Velsky Sculpt. Artists in America Prints.

DELAWARE, OHIO. Ohio Wesleyan University, Apr. 1-25: Work by Martha Sawyer.

DENVER, COLO. Denver Art Museum, Apr. 9: Josef Albers—One Man Show.

DES MOINES, IOWA. Drake University, Department of Art, Apr. 13-27: Designs and Crafts of Elizabeth B. Rasmann.

DETROIT, MICH. Detroit Institute of Arts, Apr. 1-25: Pedrô Figari.

DURHAM, N. C. Duke University Library, Apr. 25-May 15: 50 Books of the Year (AIGA).

EAST LANSING, MICH. Michigan State College, Department of Art, Apr. 6-28: Internat'l Print Exhib.

ELGIN, ILL. Elgin Academy Art Gallery, Apr. 1-17: Religious Pigs. Apr. 20-May 4: Childrens Art Ann. Exhib.

ELMIRA, N. Y. Arnot Art Gallery, Apr. 1-30: Oil and Wools by James V. Stowell.

ESSEX FALLS, N. J. James R. Marsh Gallery, May 1: 3 Master Craftsmen. 3 Painters.

EUGENE, ORE. University of Oregon, School of Architecture and Allied Arts, Apr. 1-15: Sculpt. by Mark Spontenburgh. Apr. 15-30: African Negro Sources for Mod. French Pigs.

FAIRMONT, W. VA. Fairmont State College, Department of Fine Arts, Apr. 15: 15 Etchings and Engravings by Ernest Freed.

GRAND RAPIDS, MICH. Grand Rapids Art Gallery, Apr. 11: Western Michigan Artists' Ann. Apr. 1-30: Pigs and Prints of George Rouault.

GRINNELL, IOWA. Grinnell College, Art Department, Apr. 9-30: Serigraphs from University of Nebraska Art Faculty.

HAGERSTOWN, MD. Washington County Museum of Fine Arts, Apr. 23: Romantic Amer. Ptg.

HOUSTON, TEX. Museum of Fine Arts of Houston, Apr. 6: 10th Ann. Houston Camera Club Exhib. Apr. 13-May 4: Federation of Modern Painters and Sculptors, Inc., Exhib.

INDIANAPOLIS, IND. Art Association of Indianapolis, The John Herron Art Institute, Apr. 10: Pigs by Ruthven Byrum and Etchings by L. O. Griffith. Apr. 27: Mod. Sculpt. and Drwgs.

IOWA CITY, IOWA. University of Iowa, Department of Art, Apr. 10-30: Iowa State High School Show. Apr. 14-24: 50 Latin-Amer. Prints (IBM).

KALAMAZOO, MICH. Kalamazoo Institute of Arts, Apr. 6-26: Contemp. Amer. Artist Print Series.

KANSAS CITY, MO. William Rockhill Nelson Gallery of Art, Apr. 27: Pigs by California Artists.

LA JOLLA, CALIF. Art Center, Apr. 6-26: Antonio Sotomayor.

LAKEVILLE, CONN. Hotchkiss School, Apr. 13-May 4: Definitions (AFA).

LAWRENCE, KANS. University of Kansas, Museum of Art, Apr. 1-30: Pigs by Robert Green. Apr. 3-30: Oils by Kansas Artists. Apr. 1-23: Craftwork of Southern Highlanders—Byerley.

LOS ANGELES, CALIF. Los Angeles County Museum, Apr. 6: The Temptation of St. Anthony (AFA). James Vigeveno Galleries, Apr. 16: "My New Country" With the Pigs of Lada Hiavka.

LOUISVILLE, KY. Art Center Association, Apr. 28: Kentucky and S. Indiana Ann. Exhib. at Stewart Dry Goods Co., Louisville, Ky.

Speed Memorial Museum, Apr. 13: Edward Weston Photos (MOMA). Apr. 13-26: Mod. Rooms for the Last 50 Years (MOMA).

MADISON, WIS. Wisconsin Union Art Gallery, University of Wisconsin, Apr. 6: Industrial Design. Apr. 8-28: Student Show.

MANCHESTER, N. H. Currier Gallery of Art, Apr. 6-27: 25th Ann. Nat'l Exhib. of Advertising and Editorial Art (AFA).

MASSILLON, OHIO. Massillon Museum, Apr. 6-27: Serigraph Portraits of Artists by Harry Sternberg (AFA). Apr. 1-28: Index of Amer. Design. Apr. 16-30: Saturday Evening Post Covers.

MEMPHIS, TENN. Brooks Memorial Art Gallery, Apr.: Thorne European Rooms in Miniature. Apr. 4-28: Pigs by New England Artists.

MIAMI BEACH, FLA. Public Library and Art Center, Apr. 8: Rodolfo Castagna.

MILWAUKEE, WIS. Chapman Memorial Library, Milwaukee-Downer College, Apr. 7-May 5: Exhib. of Drwgs and Wools of Guatemala by Emily Groom.

Layton Art Gallery, Apr. 20: 1947 La Tausca Art Exhib. (Continued on page 166)



ANATOMY FOR ARTISTS

Based on the visual principle, this book has no text except a foreword and short captions. Reginald Marsh's adaptations of old master drawings form a complete reference on all positions, bends and twists of the body. An invaluable aid to student or professional.

445 Illustrations...\$2.75



Methods and Technique for GOUACHE PAINTING

Arnold Blanch has asked well-known American Artists to describe their individual methods of working in gouache. Here are the techniques of Doris Lee, Adolf Dehn, Stuart Edie, Yasuo Kuniyoshi, and other fine artists.

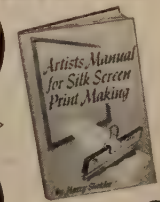
133 Illustrations...\$2.75



ARTISTS MANUAL FOR SILK SCREEN PRINT MAKING

A complete manual and guide to Serigraphy and silk screen printing by Harry Shokler. The most comprehensive manual on the subject yet published.

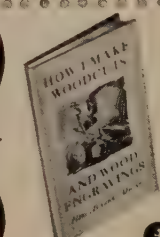
133 Illustrations...\$3.00



HOW TO MAKE WOODCUTS AND ENGRAVINGS

Making a woodcut from the simplest basic strokes to the final multicolor blocks described in a step by step course by Hans Mueller, world famous artist in this medium.

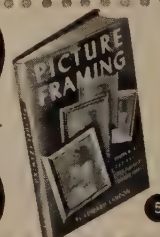
75 Illustrations...\$2.75



PICTURE FRAMING

Describes every phase of picture framing from mounting, matting, lining, glass cutting and joining to finishing. Exhaustive information on tools, materials and sources of supply.

257 Illustrations...\$2.75



At your bookstore; or
TUDOR PUBLISHING COMPANY,
221 Fourth Avenue, New York 3, N. Y.

Enclosed find \$..... for which please send me
postpaid the books whose number I have encircled below:

1 2 3 4 5
Send C.O.D. I will pay postage.

Name.....

Address.....

Postal Zone.....
City.....No. (if any).....State.....

PEISLEY

AUSTRALIAN & AMERICAN PAINTINGS

APRIL 7-19

ARTHUR U. NEWTON GALLERIES
11 EAST 57th STREET NEW YORK CITY

EXHIBITION OF COLLAGES

WILLIAM **HARRIS**

MAR. 31—APR. 19

AMERICAN BRITISH ART CENTER
44 WEST 56TH STREET

RICHARD A.

FLORSHEIM

Recent Paintings

• JOSEPH LUYBER GALLERIES

Hotel Brevoort • Fifth Ave. at 8th St., N.Y.

OIL PAINTINGS

OSVER

APRIL 14-26

GRAND CENTRAL ART GALLERIES, INC.
55 East 57th St. New York

**PROFESSIONAL
RESTORERS USE**

Grumbacher Finest

OIL PAINTING RESTORER

[No. 2070]

Secret formulae of restorers for cleaning and brightening old paintings.

4 oz. BOTTLE, \$1.00

RETOUCH VARNISH

[No. 563]

An all-weather, all-purpose, final finish varnish. Will not lift colors.

2½ oz. BOTTLE, 40 cents

TRANSPARENT MATT VARNISH

[No. 570]

A final flat varnish (free of gloss). Dries quickly, creates uniform dull surface.

2½ oz. BOTTLE, 40 cents

ASK YOUR LOCAL DEALER FOR
LARGER SIZES

M. GRUMBACHER

470 West 34th St., N. Y. C. 1

COLORS • ARTISTS' MATERIALS • BRUSHES

Milwaukee Art Institute, Apr. 4-May 4: 34th Ann. Exhib. of Wisconsin Art.

MINNEAPOLIS, MINN. Minneapolis Institute of Arts, Apr. 27: Lowestoft Porcelain. Apr. 6: Durer's Little Passion. Apr. 25: Japanese Reproductions of Chinese Textiles (AFA).

University Gallery, University of Minnesota, Apr. 21: Houses by Frank Lloyd Wright. If You Want to Build a House. Unit Furniture. Apr. 10-30: Fine Arts Under Fire. Walker Art Center, May 4: Sectional Furniture. Apr. 12-May 12: The Incas.

MONTCLAIR, N. J. Montclair Art Museum, Apr. 20: Life in Early America. Apr. 27-May 18: Children's Show.

MUSKOGON, MICH. Hackley Art Gallery, Apr. 1-25: Weols by Living United States Artists.

NEWARK, N. J. Newark Art Club, Apr. 1-30: New Jersey Artists. Weols and Sculpt. Section.

Newark Museum, May 1: N. J. Artists in Museum Coll. Apr. 1-May 31: Quilts and Coverlets from the Museum's Coll. Apr. 1-May 11: N. J. Pottery and Porcelain from 1688 to 1900.

Rabin and Krueger Gallery, Apr. 15: Henry Gasser. Apr. 15-May 15: Louis M. Ellshemius. Apr. 1-30: Reproductions—Mod. Artists.

NEW BRUNSWICK, N. J. Rutgers University, Apr. 15: Weols by Benjamin Rowland. Apr. 2-20: Lithographs by Daumier.

NEW HAVEN, CONN. Yale University Art Gallery, Apr. 2-20: Fine Arts Under Fire. Apr. 9-27: Medicine in Art. Prints and Drawgs.

NEW LONDON, CONN. Lyman Allyn Museum, Apr. 20: Anniversary Show, 80 Eminent Painters of Connecticut.

NEW ORLEANS, LA. Isaac Delgado Museum of Art, Apr. 3: Mod. Jewelry Design (MOMA). Apr. 14: Lipschitz: Prometheus (MOMA). Apr.: Southern States Art League.

NEW YORK CITY. A.C.A. 63 E 57, Apr. 1-12: S. Leu-Landau. Apr. 25-May 10: Yuli Blumberg.

American British Art Center, 44 W 56, Apr. 1-19: Collages by William Harris. Apr. 22-May 10: Recent Pigs by William Meyerowitz.

Alonso, 58 W 57, Apr. 7-20: Group Exhib. Apr. 21-May 4: Group Exhib.

Argent, 42 W 57, Apr. 12: Joint Exhib by Lesley Crawford and Mary Bugbird. Oils and Lithographs. Apr. 24-26: League of Present Day Artists. Apr. 26-May 23: Nat'l Assn. of Women Artists, Inc. 55th Ann. at Nat'l Academy of Design.

Associated American Artists, 711 Fifth Ave., Apr. 12: John Steuart Curry Retrospective Exhib. Apr. 14-May 3: Sir Francis Rose (First Exhib. in America).

Babcock, 38 E 57, Apr. Pigs by 19th and 20th Cent. Amer. Artists.

Barbizon-Plaza, 101 W 59, Apr. 2-9: Spanish Refugee Show and Auction. Apr. 10-May 9: Lewia Rubenstein. Gouaches.

Bignou, 32 E 57, Apr. 19: Pigs by Pierre Sicard. Apr. 22-May 17: Pigs by Janice Biala.

George Binet, 67 E 57, Apr. 6: René Seyssaud. Apr. 7-25: Henry Schonbauer Sculpt. Apr. 26-May 15: French Painters of Southern France.

Branch, 55 E 57, Apr. 14-26: Pigs by Arthur Osver. Apr. 28-May 10: Pigs by Anthony Thieme.

Brooklyn Museum, Eastern Parkway, Apr. 6: Recent Accessions. May 4: Brooklyn Museum First Nat'l Print Ann. Exhib. Apr. 16-June 8: Wool Exhib. Apr.: Mexican Toys.

Buchholz, 32 E 57, Apr. 1-26: Pigs by Juan Gris. Apr. 29-May 17: Sculpt. by Mary Callery.

Carroll Carstairs, 11 E 57, Apr. 7-26: Pigs by Lily Cushing. Apr. 29-May 17: Pigs by Gabriel Spat.

Collectors of American Art, 106 E 57, Apr. 1-30: "Collectors" April Group.

Contemporary Arts, 106 E. 57, Apr. 11: Pigs by Nassos Daphnis. Apr. 7-25: Pigs by Henry Van R. Sexton.

Cooper Union Museum, Cooper Square, Apr. 12: Stitches in Time.

Durand Ruel, 12 E 57, Apr. 28-May 17: Group Show. Apr. 19: Felix Ruvolo.

Durlacher, 11 E 57, Apr. 1-26: Edward Melcarth. Apr. 29-May 24: Stephen Greene.

Ward Eggleston, 161 W 57, Apr. 7-19: Exhib. of Weols by Milton Marx. Apr. 21-May 3: Group Exhib.

Feigl, 610 Madison Ave., Apr. 9: Pigs by Nan Lurie. Apr. 16-May 7: Charles R. Hulpeck.

Ferargil, 63 E 57, Apr. 6: Bohlman the Ballet. Apr. 1-30: Garden Sculpt.

Galerie St. Etienne, 46 W 57, Apr. 15-May 10: Lovia Corinth. Apr. 5: Hugo Steiner-Prag.

Garret, 47 E 12, May 31: Weols, Drawgs and Prints by Carl O. Podszus and Robert B. Rogers.

Grand Central, 15 Vanderbilt Ave., Apr. 11: Six Amer. Moderns, Prints and Gouaches. Apr. 15-26: Weols by John Wenger. Apr. 29-May 16: Three Women Sculptors.

Grolier Club, 47 E 60, Apr. 13: 50 Books of the Year (AIGA). Apr. 25-June 1: Iconography of Amer. Industry.

Kennedy, 785 Fifth Ave., Apr. 1-May 31: Picturesque America in Important 19th Cent. Landscape Pigs.

Kleeman, 63 E 57, Apr. 19: Recent Pigs by John von Wicht.

Knoedler, 14 E 57, Apr. 7-19: Sculpt. by Mirko.

Koots, 15 E 57, Apr. 5: Still Life Pigs. Apr. 7-26: New Pigs by William Bazilotes. Apr. 28-May 17: New Pigs by Robert Motherwell.

Kraushaar, 32 E 57, Apr. 19: Panels by Charles Prendergast. Apr. 21-May 10: Pigs by Esther Williams.

Laurel, 48 E 57, Apr. 5: Walter Pach. Apr. 7-19: Three Young Moderns. Apr. 21-May 3: A. S. Baylinson. Drawgs.

Mortimer Levitt, 16 W 57, Apr.-May: Oils by Virginia Berresford.

Julien Levy, 42 E 57, Apr. 5: Max Ernst Pigs. Apr. 8-30: Victor Brauner. Encaustic Pigs.

Lilienfeld, 21 E 57, Apr.: Pigs by Rubin.

Joseph Luyber, 5th Ave. at 8th, Apr. 19: Pigs by Richard A. Florsheim.

Macbeth, 11 E 57, Apr. 12: Pigs by Joseph de Martini. Apr. 14-May 10: Exhib. of Work by James McNeill Whistler.

Pierre Matisse, 41 E 57, Apr. 5: Recent Pigs by Joan Miro.

Metropolitan Museum of Art, 5th Ave. and 82, Apr. 6: Prints by Hogarth, Constable, and Turner. May 4: Prints of Medical Interest. Apr. 11-Indef.: Recent Sculptures by Ivan Mestrovic. Apr. 25-Indef.: 26th Ann. Nat'l Exhib. of Advertising and Editorial Art of the Art Directors Club.

(Continued on page 168)

Virtually the first full showing of PICASSO'S painting

during recent years is given in 135 plates, of which those in full color were checked for the minutest fidelity in reproduction. An original and exciting commentary tells the story of what happened to Picasso during the war, and the significance of his work. This is the authoritative book on Picasso during the past seven years, large, 8½" x 11", profusely illustrated.



Picasso
THE RECENT YEARS,
1939-1946
by Harriet and
Sidney Janis
At your bookseller's
\$7.50 • DOUBLEDAY

PRINTS

Exceptional value!

FOUR AMERICAN MUSEUM PRINTS IN PORTFOLIO

Claude Monet "The Beach at Saint-Adresse".....13¢ = 17¢
Winslow Homer "Stowing the Sail".....11¢ = 19¢
Rockwell Kent "Mount Equinox".....13¢ = 16¢
William L. Metcalf "Ice Bound".....15¢ = 14¢

Each with 2 inch format on fine paper
\$2.39 per portfolio of 4 prints. Post-
paid anywhere in U. S.

All inquiries promptly answered

Oestreicher's

1208 Avenue of the Americas (Dept. M), New York 19
(Bet. 47th-48th Sts. BRyant 9-7443)

AMERICAN ART • ANNUAL •

List \$12; Libraries \$10;
AFA Members \$9

THE AMERICAN
FEDERATION OF ARTS

*The House of
H. Heydenryk, Jr.*

Makers of Fine Frames

65 West 56th Street

New York City 19

Columbus 5-5094

Modern Frames of Distinction
Fine Antique Reproductions
Original Antique Frames

ART SCHOOLS

Connaway Art Class

The real ocean

Oils and watercolors—June to Sept.

JAY CONNAWAY

MONHEGAN ISLAND 3, MAINE

Approved under G.I. Bill of Rights

ARCHIPENKO SUMMER ART SCHOOL

• Sculpture • Painting
• Drawing • Ceramics

For pamphlet write to 215 W. Menominee St., Chicago. After June 1st, write to

WOODSTOCK, N. Y.
Since 1924

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Classes in The Museum on Huntington Avenue and school building. Unlimited contact with Museum collection through study and lectures. Professional training in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Art, Ceramics. Est. 1876. Catalog.

Evening School in Drawing, Perspective, Anatomy, Graphic Arts, Etching, Sculpture, Ceramics, Interior and Foundation Design.

RUSSELL T. SMITH, Head of School
10 The Fenway Boston 15, Mass.

OREGON

MUSEUM ART SCHOOL
DAY AND EVENING CLASSES
10 INSTRUCTORS

CATALOG | WEST PARK AT MADISON
PORTLAND 5, OREGON

The ART INSTITUTE of Chicago

Summer School. Fine Arts. Painting. Sculpture. Ceramic and Advertising Arts. Dress Design. Interior Decoration. Teacher Training Accredited.

Michigan Avenue at Adams Street, Chicago 3, Illinois, Box 35

OZENFANT

Approved For the Education of Veterans under GI Bill. MR. OZENFANT, Teaching

SCHOOL OF FINE ARTS • 208 EAST 20th STREET • NEW YORK 3

UNIVERSITY OF WISCONSIN

on beautiful Lake Mendota

EIGHT-WEEK SUMMER SESSION JUNE 21 TO AUGUST 15

Painting Classes under the visiting nationally known artist

FREDE VIDAR

Landscape, Portrait, Still Life

Courses for graduates and undergraduates in Freehand Drawing and Perspective—Freehand Drawing Light and Shade—Watercolor—Life Drawing and Anatomy—Oil Painting—Elementary School Art and Industrial Arts—Creative Design—Drawing and Composition—Art Metal—Advanced Painting, Portrait and Figure—Stage Design—Advanced Art Problems—Advanced Creative Design—Advanced Art Metal—Crafts for Occupational Therapy—Advanced Independent Study—Graduate Research—Seminary Art Education

For information write to Dean of Summer Session,
University of Wisconsin, Madison 6, Wisconsin.

CANNON SCHOOL OF LANDSCAPE MARBLEHEAD, MASS.

June 15th—September 15th

For information before June 1st write to the Winter School at 10 South 18th Street, Philadelphia 3, Pa., after June 1st to 40 Beacon Street, Marblehead, Mass.

Approved by G.I. Bill of Rights

Skowhegan School of Painting and Sculpture

Henry Varnum Poor Willard W. Cummings
Sidney Simon Charles G. Cutler
Anne Poor and Distinguished Visiting Artists
• G.I. Bill Approval. • Opens July 1st.
• Request Catalog M.

Skowhegan, Maine

CHAUTAUQUA ART CENTER REVINGTON ARTHUR LANDSCAPE and FIGURE

N. Y. Univ. Credit. Summer Sports. Symph. Orch.
JUNE 30-AUG. 23 • FOR CATALOG AM WRITE
MRS. L. H. HARTZELL, Sec'y
CHAUTAUQUA NEW YORK

the School for Art Studies

Painting • Sculpture • Graphic Art
Approved Under G.I. Bill of Rights

SPECIAL ILLUSTRATION COURSE

Distinguished Faculty

MAURICE GLICKMAN, Director

2231 Broadway at 79th St., N. Y. TR 7-1760

RALSTON CRAWFORD

will instruct the summer session. Opening June 16, 1947, closing August 23, 1947. For information write Willson Y. Stamper, Dir.

HONOLULU SCHOOL OF ART

900 S. Beretania Street, Honolulu 34, T. H.



ARCHITECTURE • PAINTING
WEAVING • DESIGN
SCULPTURE • CERAMICS

Catalog on request

CRANBROOK ACADEMY OF ART

BLOOMFIELD HILLS, MICHIGAN

MOORE INSTITUTE OF ART

SCHOOL OF DESIGN FOR WOMEN

103rd Year. Textile design, commercial illustration, advertising art, art education, fashion design, fashion illustration, painting, interior design and decoration. B.F.A. in all courses. Day, evening and Saturday classes. Residences. Catalog.

1330 N. BROAD ST. PHILA. 21, PA.

PENNSYLVANIA ACADEMY OF THE FINE ARTS SUMMER SCHOOLS

CHESTER SPRINGS, PA.—JUNE 9 TO AUG. 30.—Professional instruction in painting and sculpture. Posing out-of-doors, animal sculpture, lithography, landscape classes. Sports.

PHILA., BROAD & CHERRY—JUNE 16 TO JULY 26.—An intensive six weeks' course offering study in painting and illustration.

Distinguished faculties

Credit toward B.F.A., M.F.A. degrees

Write Broad & Cherry, Phila. 2, Pa., for catalogs and information.

LEARN

EXCELLENT PORTRAIT PAINTING AT HOME

• Portrait painters who can PRODUCE LIKENESSES earn big money. Prices today are high; sales made before painting begins. Under



our unique Stuart System, men and women with no known talent paint excellent oil or charcoal likenesses. Study the evidence in new 31 Portrait Brochure samples. Many earn while learning. Book is free on request.

STUART STUDIOS, Room 84

121 Monument Circle Indianapolis 9, Ind.

Please send me free book and outline of lessons.

Name

Street

City State

MARCH EXHIBITIONS (Continued)

Milch, 108 W 57, Apr. 1-19: Wools by John Whorf. Apr. 21-30: Pastels of Charleston by Hobson Pittman.

Morton, 117 W 58, Apr. 12: Circus Pictures by Wayne Seese.

Museum of the City of New York, 5th Ave. and 103, Apr. 21: City College Today. Art in Jewish Education.

Museum of Modern Art, 11 W 53, June 15: Printed Textiles for the Home. Apr. 2-May 4: Large Scale Mod. Ptg. Apr. 16-June 1: Drwgs from the Mus. Coll. Apr. 16-June 15: Taliesin and Taliesin West. Apr. 6: Cartier-Bresson. Henry Hobson Richardson. Apr. 16-June 15: Robert Maillart: Engineer.

National Academy of Design, 1083 5th Ave., Apr. 13: 121st Ann. Exhib. Nat'l Academy, 2nd Half—Ptg. Sculpt. Wools and Prints Apr. 29-May 21: Ann. Exhib., Nat'l Assn. of Women Artists.

National Serigraph Society, 38 W 57, Apr. 19: Ruth Gikow, Isaac Lane Muse, One Man Shows. Apr. 21-May 17: 8th Ann., New Prints.

Arthur Newton, 11 E 57, Apr. 7-19: Landscapes by Wilfred John Peisly.

Newhouse, 15 E. 57, Apr. 15-29: Ptg. by Julie M. DeForest.

Harry Shaw Newman, 150 Lexington Ave., Apr. 1-30: Ptg. by David G. Blythe and Martin J. Heade.

New School for Social Research, 66 W. 12, Apr. 2-16: Yeh Chien-yu, Ptg. and Drwgs.

Newton, 11 E 57, Apr. 5: 10 Amer. Portrait Painters.

New York Historical Society, 170 Central Park West, May 15: The Historic Hudson in Prints, Ptg. and Photos. July 31: Illustrations from American Weekly Periodicals of the 19th Cent. Apr. 30: Doctors of A Cent. Ago.

Niveau, 63 E 57, Apr. 19-May 10: Raissa Robbins, New Ptg. Betty Parsons, 15 E 57, Apr. 12: Hans Hofmann's Ptg. Apr. 14-26: Ptg. by Clyfford Still. Apr. 28-May 10: Charles Owens Ptg.

Passedoit, 121 E 57, Apr. 5: de Diego, Donati, Stark. Apr. 7-26: Gouaches by Maurice Gordon. Apr. 19-May 31: Group Exhib.

Perls, 32 E 58, Apr. 19: First N. Y. Showing of Mod. French Ptg. Apr. 21-May 17: Carol Blanchard, Recent Ptg. Pinacotheca, 20 W 58, Apr. 13: The White Plane.

Portraits Inc., 460 Park Ave., Apr. 8-30: The Family.

Riverside Museum, 310 Riverside Drive, Apr. 20: Austro-Amer. Artists in the U.S., Ptg. and Sculpt. Apr. 27-May 18: Nat'l Council of Women of Canada. Ptg. and Sculpt.

Rosenberg, 16 E 57, Apr. 19: 19th Group Exhib. of Ptg. by Avery, Knaths, Rattner and Weber.

Bertha Schaefer, 32 E 57, Apr. 19: Ptg. by Ben-Zion.

Schoenemann, 73 E 57, Apr. 1-30: Italian Renaissance Ptg. Sculptors Gallery, Clay Club Sculpture Center, 4 W 8, Apr.: Contemp. Sculpt.

E. and A. Silberman, 32 E 57, Permanent: Ptg. by Old and Mod. Masters and Early Objects of Art.

Staten Island Museum, 75 Stuyvesant Pl., St. George, Apr. 6-May 7: Exhib. by Staten Island Artists.

Whitney Museum of Art, 10 W 8, Apr. 17: 1947 Ann. Exhib. of Contemp. Amer. Sculpt. Wools and Drwgs. Apr. 22-May 29: Ptg. by Ralph Blakelock (1847-1919).

Wildenstein, 19 E 64, Apr. 26: Cézanne, Loan Exhib.

Willard, 32 E 57, Apr. 1-26: David Smith, Sculpt.

Weyhe, 794 Lexington Ave., Apr. 23: Pictographs Mobiles by Herman Cherry.

NORFOLK, VA. Norfolk Museum of Arts and Sciences, Apr. 6-28: Ptg. Purchased by the Virginia Museum of Fine Arts from its Biennials. Norfolk Art Corner, Ptg. by Gertrud Ebbsen.

NORMAN, OKLA. Museum of Art, University of Oklahoma, Apr. 1-15: U.S. Moderns, Small Oils. Apr. 15-30: Hans Hoffman.

NORTON, MASS. Wheaton College Library, Apr. 13-May 4: War's Toll of Italian Art (AFA).

OAKLAND, CALIF. Mills College Art Gallery, Apr. 6: Mod. Wools. The Figure of Man in Ancient Art (AFA). Apr. 13-May 6: Houses U.S.A. 1607-1946 (LIFE). Theodore Polos, Ptg. and Wools. John Guthmann Photos, "The Face of the Orient."

OVERLIN, OHIO. Allen Memorial Art Museum, Oberlin College, Apr.-Indef.: Exhib. of Contemp. Ptg.

Oberlin College Library, Apr. 13: 50 Books of the Year (AIGA).

OKLAHOMA CITY, OKLA. Oklahoma Art Center, Apr. 16: Charles Blackwood, One Man Show.

OLIVET, MICH. Olivet College, School of Fine Arts, Apr. 11: Maillol.

OMAHA, NEB. Society of Liberal Arts, Joslyn Memorial, Apr. 6-May 1: Keith Mattin, One Man Show. Apr. 6-30: Iowa Wool Ann. Apr. 6-May 2: 22nd Ann. Exhib Omaha Camera Club.

OXFORD, MISS. Mary Baile Museum, Apr. 1-29: Ptg. by Beatian Yazz. "The Amer. Indian."

PARKERSBURG, W. VA. Fine Arts Center, Apr. 7-May 4: 9th Ann. W. Va. Regional Exhib.

PELLA, IOWA. Central College, Apr. 12: Ptg. by the Art Faculty. Popular Photog. Salon.

PHILADELPHIA, PA. Pennsylvania Academy of the Fine Arts, Philadelphia Artists' Gallery, Apr. 6: Fellowship Ann. Exhib. Portrait Drwgs of UN Members.

Philadelphia Art Alliance, Apr. 6: If You Want to Build a House. Apr. 13: Memorial Exhib. of Work of Mary La Boiteaux. Apr. 6: Wools by Peggy Newbauer Gerry and Anthony Clark. Apr. 5-May 4: Hand Screened Wall Paper. Apr. 8-May 4: Horace Pippin Memorial Exhib. Apr. 15-May 11: Sculpt. and Ptg. by William Swallow.

Philp Ragan Associates, Inc., Apr. 9-Indef.: Ptg. by Doris Maxim.

Philadelphia Museum of Art, Apr. 20: Survey of Wools: East and West—Old and New. Apr. 30: Fine Arts Under Fire (LIFE). Apr. 7-May 25: Troubled Waters.

PITTSBURGH, PA. Carnegie Institute, Department of Fine Arts, Apr. 20: Ptg. Drwgs, Prints and Posters by Henri de Toulouse-Lautrec. 34th Ann. Pittsburgh Salon of Photog. Art.

PITTSFIELD, MASS. Berkshire Museum, Apr.: Oils and Wools by David L. Strout. Drwgs and Prints by Kenneth A. Rice. Photographic Soc. of America Traveling Salon.

PORTLAND, ME. Sweat Memorial Art Museum, Apr. 3-20: Public School Art Exhib. Apr. 27-May 25: 48th Ann. Photog. Salon.

PORTLAND, ORE. Portland Art Museum, Apr.-May 15: Northwest Coast Indian Art. Apr. 9-30: Oregon Soc. of

Artists Exhib. Apr. 1-30: Oregon Guild of Painters and Sculptors Presents Rachel Griffin's Work.

PROVIDENCE, R. I. Providence Art Club, Apr. 4-16: Frederick R. Sison and Gerald Mast. Apr. 18-30: Providence Wool Club.

Rhode Island School of Design Museum, Apr. 9: 8th Ann. Exhib. by Rhode Island Artists. Apr. 16-May 4: Exhib. and Sale of Work by Students of Rhode Island School of Design. 100 Best News Photos from Providence Journal. Apr. 16-May 18: 20th Cent. Sculpt. and Abstract Ptg. Apr. 1-30: A Grand Landscape by Gainsborough. Apr. 10: War's Toll of Italian Art (AFA).

RACINE, WIS. Charles A. Wustum Museum of Fine Arts, Apr. 13-May 11: Semi-Antique Rugs from Asia Minor, Persia and the Caucasus (AFA). Apr. 10: Oils by Charles Kilgore.

READING, PA. Public Museum and Art Gallery, Apr. 27: Art Dept. Exhib. of Kutztown State Teachers College.

RICHMOND, VA. Virginia Museum of Fine Arts, Apr. 23: 27th Ann. Exhib. of the Southern States Art League and the 11th Exhib. of the Work of Virginia Artists.

ROCHESTER, N. Y. Rochester Memorial Art Gallery, Apr. 6-27: 57th Ann. Exhib. of Wools and Drwgs (AFA).

Rochester Public Library, Apr. 10-30: Creative Design and the Consumer (AFA).

ROCKFORD, ILL. Rockford Art Association, Apr. 7-May 5: 23rd Ann. Rockford and Vicinity Artists' Exhib.

ROCKPORT, MASS. Rockport Art Association, Apr.: New Group Exhib.

SACRAMENTO, CALIF. E. B. Crocker Art Gallery, Apr. 1-30: Art of the Sacramento Schools. Apr. 20-30: Ptg. by Peter Winthrop Sheffers. Apr. 1-30: Examples of Mod. Art. Ptg. and Drwgs by Old Masters.

ST. PAUL, MINN. St. Paul Gallery and School of Art, Apr. 8-29: New Wools and Gouaches (MOMA). One Man Show of Clara Mairs.

ST. LOUIS, MO. City Art Museum of St. Louis, Apr. 15: Holy Land Exhib. (LIFE). Apr.: St. Louis Internat'l Photog. Salon.

SAN FRANCISCO, CALIF. San Francisco Museum of Art, Apr. 15-May 6: Mod. Jewelry (MOMA). Apr. 22-May 11: New Photog. Apr. 16-May 30: Temptation of St. Anthony (AFA). Apr. 13: San Francisco Art Assn., 11th Ann. Wool. Apr. 6: Expressionism in Prints.

SAN JOSE, CALIF. San Jose State College, Apr. 1-20: Exhib. by Members of Delta Phi Delta. Apr. 12: Exhib. of Brazilian Prints.

SANTA FE, N. M. Museum of New Mexico, Apr. 1-15: Open Door Shows of New Mexico Painters. Student Work. B. Stein, Oil Landscapes. Apr. 16-30: Open Door Shows of New Mexico Painters. Student Show.

SARASOTA, FLA. Sarasota Art Association, Apr. 3: Exchange Exhib. of Clearwater Museum. Apr. 7-21: Jury Show by Artists Under 35 Years of Age.

SARATOGA SPRINGS, N. Y. Skidmore College, Apr. 17-May 8: Faces and Figures, Portraits and Sculpt (MOMA).

SCRANTON, PA. Everhart Museum, Apr. 13-May 4: Mod. Advertising Art (AFA).

SEATTLE, WASH. Henry Gallery, University of Washington, Apr. 1-May 1: Blankets of Indians of Western America. Lyonel Feininger Wools. Oriental Ptg. Prairie Print-Makers.

Seattle Art Museum, Apr. 6: 19th Internat'l Exhib. N. W. Printmakers. Women Painters of Washington. Apr. 10-May 4: Thomas Eakins Centennial. Seattle Internat'l Exhib. of Photog. Ptg. by John O'Neil. 1946 Museum Accessions. Amer. Primitive Art.

SOUTH HADLEY, MASS. Mount Holyoke College, Apr. 9-27: The New Spirit—Work by Le Corbusier (AFA). Apr. 9-21: Colonial Art in Latin America.

SPRINGFIELD, ILL. Illinois State Museum, Apr. 30: Oils by Grace Bliss Stewart. Wools in Alaska. Willard C. Johnson. Apr. 7: Artists Paint Life in War Theatres. Apr. 2-30: Wools by Nat'l Assn Women Artists.

SPRINGFIELD, MASS. George Walter Vincent Smith Art Gallery, Apr. 13: Amer. Cent. Enit Kaufman. Apr. 15: Houses U. S. A. 1607-1946. Apr. 19-May 17: Artists Look Like This.

Springfield Museum of Fine Arts, Apr. 1-30: College Student Art Exhibit. Apr. 6-27: Springfield Art League, Non-Jury Exhib.

SPRINGFIELD, MO. Springfield Art Museum, Apr. 30: Florence Furst, Oils. Springfield, Mo. Art Students, Southwest Mo. State College, Drury College and the Public Schools. 17th Ann. Open to Artists of Mo. and Adjacent States.

STANFORD UNIVERSITY, CALIF. Thomas Welton Stanford Art Gallery, Apr. 13: Faculty and Student Graphic Art Department. Apr. 15-May 4: Expressionism in Prints (MOMA).

TALLAHASSEE, FLA. State College for Women, Apr. 13-May 4: Wools, Pastels and Drwgs by Diego Rivera (AFA).

TOLEDO, OHIO. The Toledo Museum of Art, Apr. 13: The Works of El Greco. Apr. 13-May 4: Industrial Design.

TOPEKA, KANS. Mulvane Art Museum, Washburn Municipal University, Apr. 6-30: Oils by Waldo Pierce, Fred Nagler, Doris Rosenthal, Paul Cadmus, Isabel Bishop.

TROY, N. Y. Russell Sage College, Apr. 6-27: 50 Books of the Year (AIGA).

TULSA, OKLA. Philbrook Art Center, Apr. 8-May 3: Francisco Dosamantes—Ptg. and Prints. Ptg. by Oscar B. Jacobson. Landscapes and Portraits by Claude Montgomery. Sculptures by Jane Wasey. Ptg. and Drwgs by Paul Corrubia.

UNIVERSITY, ALA. University of Alabama, Apr. 1-30: Wools, Standard Oil Coll.

URBANA, ILL. University of Illinois, College of Fine and Applied Arts, Apr. 28, Exhib. by Faculty of College of Fine and Applied Arts, University of Ill.

UTICA, N. Y. Munson-Williams-Proctor Institute, Apr. 10-30: Pioneers of Mod. Art in America (AFA). Apr.: Pioneers of Mod. Art in Amer. "The Market, No. 2." oil by Abraham Rattner. Prints, National Association of Women Artists, Inc. Photos. Photo. Society of Amer.

WASHINGTON, D. C. Barnett Aden Gallery, Apr.: Abstract Ptg.

Corcoran Gallery of Art, May 15: Wools by Washington Artists, May 11: 20th Biennial Exhib. of Contemp. Amer. Oil Ptg.

Howard University Gallery, Apr. 1-30: Exhib. of Chinese Art (AFA).

Library of Congress, Apr. 15-May 7: 50 Books of the Year (AFA).

National Gallery of Art, Apr. 6-May: Woodcuts, Lithograph and Etchings by Paul Gauguin and Edward Munch. Anonymous Loan and Rosenwald Coll.

Phillips Memorial Gallery, Apr. 15: Ptg. by John Marin. Apr. 30: Drwgs by Degas.

WATERVILLE, ME. Colby College, Art Department, Apr. 10-May 1: Wood Engravings After Winslow Homer (AFA). Plus Book Illustrations and Ptg. by Winslow Homer.

WESTFIELD, MASS. Westfield Athenaeum, Apr. 4-25: O. Being a Cartoonist.

WEST PALM BEACH, FLA. Norton Gallery and School of Art, Apr. 6: Members 29th Ann.—Wool and Graph. Art Section. Apr. 11-20: Ann. Exhib. by Students of Norton School of Art.

WICHITA, KANS. Board of Park Commissioners, Apr. 29: Ptg. by Ed L. Davison. Apr. 13: School Arts Display. Apr. 19-May 7: Wichita Artists Guild.

WILLIAMSTOWN, MASS. Lawrence Art Museum, William College, Apr. 25-May 16: 6 Interpretations in Bronze.

WILMINGTON, DEL. Society of Fine Arts, Delaware Art Center, Apr. 6: Contemp. Amer. Ptg. Apr. 13-May 11: Art Work from Delaware Private Schools.

WINTER PARK, FLA. Rollins College, Apr. 15: Non-Objective Art.

WOODSTOCK, N. Y. Rudolph Galleries, Apr. 1-30: Ann. Spring Exhib. of Flower Ptg.

WORCESTER, MASS. Worcester Art Museum, Apr. 13: Worcester Biennial Exhib. of Amer. Ptg. Apr. 20: The Evolution of the Black Faced Minstrel (1825-1850). Apr. 6-27: War's Toll of Italian Art (AFA). Apr. 16-May 7: Picture Looted from Holland.

YOUNGSTOWN, OHIO. Butler Art Institute, Apr. 27: Audubon Prints. Apr. 5-27: Encyclopedia Britannica Exhib. Apr. 20: Youngstown College Exhib. Apr. 2-27: Self Portraits.

ZANESVILLE, OHIO. Art Institute, Apr. 4-30: Young Everyday Art. Apr. 12-May 10: New Pictures for Children (MOMA).

OPPORTUNITIES

NATIONAL

6TH NATIONAL PRINT EXHIBITION. Laguna Beach, California. April 25-May 25. Laguna Beach Art Gallery Open to all artists. Jury. Purchase Prizes. Entry card available March 15th. Work due April 15th. For further information write Virginia Woolley, Exhibition Chairman % Laguna Beach Art Assn., Laguna Beach California.

1ST COMPETITION FOR WOVEN TEXTILE DESIGNS. To be held from April 1st to April 15th, 1947. Students of Schools in the United States Teaching Textile or Industrial Design are eligible. Prizes. Jury. For further information write to Competition Director, Max Rose Manufacturing Company, Allegheny Ave. and Hancock St., Philadelphia 33, Pa.

48TH ANNUAL PHOTOGRAPHIC SALON. L. D. M. Sweat Memorial Art Museum, Portland, Maine. April 27-May 25, 1947. Last day for receiving entry forms and prints April 8, 1947. Entry fee of one dollar plus print must be mailed to the Society on or before April 8th. Jury. For further information write to the Portland Society of Art, Portland, Maine.

REGIONAL

12TH REGIONAL EXHIBIT, ARTISTS OF THE UPPER HUDSON. May 1-June 1, 1947. Any artist residing within the radius of one hundred miles of Albany is eligible. Media: Oil paintings, watercolors, pastels, and sculpture not previously shown at the Albany Institute. Last day for receiving entries at the Institute or regional centers Saturday, April 12, 1947. For further information write John Davis Hatch, Jr., Director, Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

ANNUAL SPRING SALON for area artists within a twenty five mile radius of Youngstown. Prizes. Jury. Work eligible: Oil, Watercolor, Pastel, Drawing, Prints, Ceramics, Sculpture, Wood Carvings, and other crafts. Entries are due April 24th. For circular write to Betty Y. Stansbury, Secretary, Butler Art Institute, 524 Wick Ave., Youngstown, Ohio.

4th ANNUAL SCULPTURE EXHIBITION. Walker Art Center, Minneapolis, Minn. July 1-August 3, 1947. Residents of Iowa, Nebraska, North Dakota, South Dakota, Wisconsin, Minnesota are eligible. Jury. Prizes. Entries due no later than Monday, June 2, 1947. For further information write to William M. Friedman, Assistant Director, Walker Art Center, Minneapolis, Minn.

40th ANNUAL EXHIBITION OF WORK BY INDIAN ARTISTS at the John Herron Art Institute, Indianapolis, May 4-June 8, 1947. Open to all present and former residents of Indiana. Entry cards due April 21. Work due April 23. Media: Oils, Watercolors, Drawings, Sculpture. For further information write to the John Herron Art Institute, Indianapolis 2, Indiana.

23rd ANNUAL CIRCUIT EXHIBITION TOUR. Ohio Water Color Society, Columbus, Ohio. For Ohio born and Ohio Resident Artists. Mediums: Water color and gouache. Fee: \$3.00, includes membership. Jury. Cash awards. Entry cards, work, and fee due Oct. 4 at Columbus Gallery of Fine Arts, 480 East Broad Street. Grand Opening Nov. 15-Dec. 6 from which jury will choose Circuit Exhibition. For entry cards and further information write Miss Lois Lampe, Sec'y-Treas. of the Society 476 King Ave., Columbus 1, Ohio.

7th ANNUAL OF OKLAHOMA ARTISTS. Tulsa, Oklahoma, Philbrook Art Center, 2727 Rockford Rd. May 4-June, 1947. Open to resident Oklahoma artists and those living temporarily out of the state. Jury. Mediums: Oil, tempera, water color, pastel, graphic arts, and sculpture. Prizes. No fee. Entry cards and works due April 15, 1947. For information write to Bernard Frazier, Art Director.

PICTURE QUIZ: Which of these five people gives the right reason for buying U.S. Bonds?

(ANSWER BELOW)



1. Easy to save! "I'm putting my money into U. S. Bonds because it's the *easiest way* for me to save. Under the Payroll Savings Plan, I put aside a regular amount each week for Bonds. So far, I've saved \$500 without missing the money!"



2. Good investment! "Getting back \$4 for every \$3 I invest—the way I will in ten years' time with U. S. Bonds—is my idea of a *good investment*. I know it's safe and sound, too, because it's backed by Uncle Sam. Buy Bonds, I say."



3. Plans for the future! "Ten years from now, the money I'll get for my U.S. Bonds will help to send my kids to college, or buy our family a new home. I think that buying U. S. Bonds is the wisest thing a family man can do."



4. Fights inflation! "I want America to stay economically sound. That's why I'm putting all our extra dollars into U. S. Bonds. It's like buying a share in our country's future prosperity!"



5. Rainyday! "Maybe a rainy day's coming for me. Maybe it isn't. But I am taking no chances. That's why I'm buying all the U. S. Bonds I can through my Payroll Savings Plan."

THE ANSWER

Every one of these people gives the "right" reason—because there's more than one right reason for buying U. S. Bonds.

Whichever way you buy them—through Payroll Savings, or your local bank or post office—U.S. Bonds are the best investment you can make!

Save the easy way..buy your bonds through payroll savings

Contributed by this magazine
in co-operation with the Magazine Publishers of America as a public service.



A Special Offer for—



Art Students
Artists
Libraries
Teachers
Schools
Study Groups

“AMERICAN PAINTING AND SCULPTURE IN THE METROPOLITAN AND WHITNEY COLLECTIONS”

Last November, The MAGAZINE OF ART published a special number devoted entirely to the collections of American painting and sculpture of The Metropolitan Museum of Art and The Whitney Museum of American Art. This issue has already earned its place among the most valuable and important art publications of our time.

Included in the 88 pages of The Metropolitan-Whitney Number are four critical and penetrating articles by Frank Jewett Mather, Jr., E. P. Richardson, James Thomas Flexner, and Holger Cahill; 118 illustrations of work by 90 painters and 13 sculptors; histories of the American collections in the two Museums; and a selected bibliography on American painting and sculpture from Colonial times to the present, compiled by Elizabeth McCausland.

Single copy price: 75¢. Group orders from—or placed through—recognized schools, teachers and libraries are allowed a special one-third discount.

Annual subscriptions to The MAGAZINE OF ART, including the Metropolitan-Whitney Number: One year, \$5; Two years, \$8; Three years, \$10. Library, professional (artists, art students, teachers) rate, \$3.34 per year.

THE AMERICAN FEDERATION OF ARTS
 BARR BUILDING WASHINGTON 6, D. C.